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# VIDEO

*magazine*

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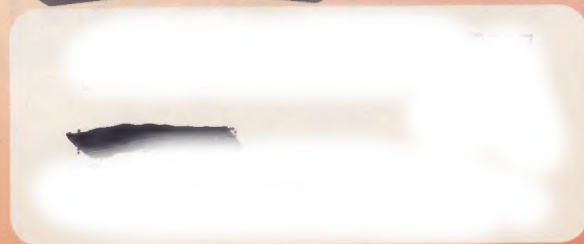
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# VIDEO

magazine



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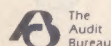
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## HOW TO BUY

### The Real MTS

Stereo sound became a reality for the United States and Canada in 1984, when the FCC adopted the Multi-channel Television Sound standard (MTS). Today, more than 30 percent of color TVs sold in North America are equipped to receive MTS. Television broadcasters must meet FCC requirements when they encode their signal (encoding is necessary to make the signal compatible with mono TV receivers), but there is no such regulation regarding the decoding of that signal.

For the past two years several manufacturers have been replacing, in some of their models, the dbx-TV Noise Reduction circuitry, which had been both the FCC recommended and the de facto standard, of their MTS systems with another decoding system. According to Win Craft, Technology Licensing Manager of dbx, separation in some of these sets may never exceed 4 or 5 dB, and frequency response is often limited

to 3 kHz. "As far as I can determine," Craft says, "these new decoders aren't even the same from set to set. They're just

several transistors in an arbitrary arrangement. It certainly doesn't produce the stereo image that either the broadcaster or producer intended."

Television audio, being an FM signal, is subject to higher noise levels at the higher frequencies. The dbx system was specifically chosen by the FCC because it corrected this problem in a continuous manner. According to Craft, the non-dbx decoders only reduce this noise within a very limited, arbitrary range. In fact, even the dbx system is a compromise at best and will be inadequate for future HDTV application as well as insufficient for Dolby Surround, Pro Logic, SRS and other current advanced sound processors.

Most other MTS systems, for now, still have dbx-TV Noise Reduction. Aside from brand-shopping, the most reliable ways to look for the dbx version are to check for the presence of SAP (which the new decoder doesn't provide) or the dbx logo on the product.



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# CHANNEL ONE

## The Wow Factor

When engineers see a high-definition TV set, they usually focus on its crisp, superior resolution. But when ordinary citizens first see one (and there haven't been many), what stands out—the feature that gives the set its Wow Factor—is the wide, movie-compatible, 16:9 screen. And thanks in part to this reaction, the odds are growing that we're going to see a lot of widescreen TV sets before HDTV establishes itself.

Widescreen TV sets, both prototypes and production models, were the rage at this fall's vast Funkaustellung consumer electronics show in Berlin, as senior editor Brent Butterworth reports from the scene in this issue's "Late News." They're already for sale in several European countries, and they're headed for these shores, with the first due to land within a few months.

For consumers, widescreen TV sets offer a dramatically different visual experience. For manufacturers, they provide a technological steppingstone (upgradable when the time comes) to full HDTV. For broadcasters, they will make it possible to develop widescreen TV programs without enduring the immense cost of HDTV transmission equipment.

Something for everyone? That's the hope of manufacturers like Thomson and Philips, which are aggressively gearing up to produce widescreen sets. Some observers warn this means we'll be settling for a second-best TV system—that full HDTV, with its promise of greatly improved picture quality, will recede further into the future.

We think it's too early for such judgments. But two facts seem clear: Widescreen TV is an important, exciting step in the story of video. And its arrival is certain to ignite a new cycle of change in programming styles and viewing habits. Expect to be surprised.

Stan Pinkwas  
Managing Editor



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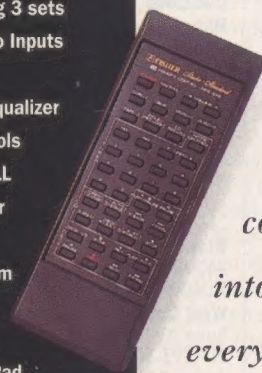
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# FEEDBACK



**Trickle-Down Effect:** Sony's EDC-55 camcorder, a pro model that featured interchangeable lenses before Canon's L1 consumer model.

## Lens change

Your "Videotest" of the Canon L1 Hi8 camcorder (June '91) is about the sixth article I've read that states the L1 is the first consumer camcorder to accommodate interchangeable lenses. This is not true as Sony's ED Beta 55 has this feature. I've had two lenses for mine for more than two years.

John Kusiv  
Longwood, Florida

**Editor's reply:** Priced at \$7,700 and weighing 15.4 pounds, Sony's EDC-55 ED Beta is not a mainstream consumer camcorder.

## TV worship?

A recent visit to an electronics store found patron after patron kneeling before the television sets. Were they genuflecting to the video god? No, just changing the channel! Most monitors now position the volume and channel change buttons below the screen. When these monitors sit on a standard TV cart or even a matched base unit, the controls are convenient only for midjets or toddlers. Even a floor-standing 60-inch, rear-projection set puts the controls only 18 inches off the floor. One brand that conveniently positioned the controls above the screen was NEC. I miss NEC, but I did get lucky and find the last NEC 2770S monitor in the States and it's great.

James A. Gregson  
Long Beach, California

## 3-D in depth

I'm an absolute fan of 3-D, so congratulations on your article ("3-D: The Next Generation," Aug. '91). Any 3-D process must have depth to be successful. Any compromise, like the pictures produced

by the 3-D camcorder now being sold, will be as palatable to the public as a half-baked potato, leading to a lack of interest and disenchantment. There seems to be some sort of need to question the sanity of anyone excited about 3-D. It's an attitude that reminds me of reactions to UFO sightings. And all I can say is that one night, 23 years ago in my native Argentina, I saw a very low, slow-flying, boomerang-shaped UFO, totally silent and surrounded by lights.

Omar Allegri  
San Francisco, California

## The missing bulge

I am distressed to find my long-awaited widescreen laserdisc version of *Battle of the Bulge* is incomplete. An assortment of small scenes is missing throughout the movie. The scenes are available on videotape, but not in widescreen format and not on laserdisc.

Marshall W. Magee  
Norcross, Georgia

**Editor's reply:** As reported in our September '91 review of the disc, 10 minutes of material have been "lost." If it surfaces, Warner may re-release the disc with the missing footage. The missing scenes are not available on videotape either, but the complete version is shown on cable's TNT channel.

## For the record

"Videotape's Wonder Years" (Oct. '91) continues on page 94. We regret any inconvenience the omitted "continued line" on page 51 may have caused.

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# VIDEO

magazine

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# LATE NEWS

## 8mm shrinks—yet again

Camcorders continue their remarkable record of miniaturization. Both Sony and Canon are introducing ultralights weighing 1.3 pounds. Sony's 8mm CCD-TR51 is only slightly smaller than last year's CCD-TR4, but it is noticeably lighter.

Despite its light weight, it packs more features than the TR4, including AFM stereo sound and a world clock that allows instant time zone adjustments. It uses the same fast, stable autofocus as Sony's Hi8 CCD-TR81 with a smooth manual focus wheel on the front for easy access.

Sony achieved the TR51's light weight by using a digital processing chip that replaces several analog circuits.

Meanwhile, just as we go to press, Canon displayed its 8mm UC1, clearly the result of a major design overhaul. The UC1 also jams in a bounty of features, including an 8x lens and a remote that attaches to the body. A lighter chassis, new aspherical optics and layered chips are among Canon's space-saving innovations. A companion unit, the UCS1, uses Hi8.

## Widescreen TV spreads across Europe

If Europe is any indication, widescreen TV sets are well on their way to dominating video. At the Funkausstellung World of Consumer Electronics Show in Berlin, Germany, nearly every major manufacturer displayed at least a prototype 16:9 set, including Hitachi, Sony, Mitsubishi and Toshiba. The sets receive European widescreen satellite broadcasts in the D2-MAC standard, a widescreen version of the PAL system used in most of Europe. They also digitally expand letterboxed videos to fill the screen, eliminating the black bars at the top and the bottom.

Two European companies, Thomson and Philips, have gotten the jump on the field. Thomson introduced the first 16:9 set in Europe more than a year ago, and now sells them in 28-, 32- and 36-inch sizes. Thomson, parent company of RCA and GE, also showed a compact HDTV decoder, based on Europe's HD-



**Pocket Pal:**  
Sony's TR51 8mm camcorder, at less than 21 ounces, weighs less than some SLR photo cameras.

MAC standard, that turns its widescreen sets into HDTV sets. And it soon plans to market widescreen camcorders using anamorphic lenses, which can optically compress a 16:9 image into a 4:3 frame.

Philips entered the fray with a splash, showing rows of 16:9 sets in a gi-

gantic, dramatically lit booth. The company also showed an S-VHS VCR that records and plays 16:9 and 4:3 videos. The revolutionary deck features a click-stopped shuttle dial with nine forward speeds.

Fueling rumors that it may be the first to introduce a widescreen set in the U.S., Hitachi showed an impressive 46-inch rear-projection set, and a 16:9 Hi8 camcorder with a half-inch CCD and 795 lines of horizontal resolution. ■

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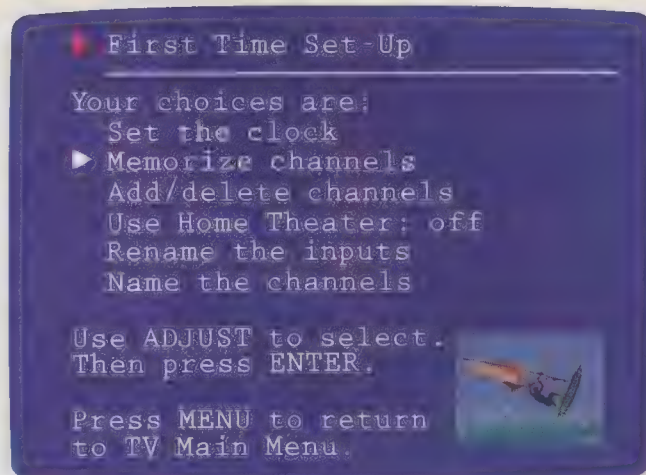
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that are hard  
to read, mysterious  
instructions, or  
strange, meaningless  
abbreviations that  
you have to be psychic  
to understand.



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That means fewer abbreviations to decipher. Functions like "Time Set" and "Ch Prog" become "Set the clock" and "Memorize channels."

For more complex operations, a logical question-and-answer format guides you through.

Our unique point-and-click interface allows you to simply point to the on-screen item you need. While a P.I.P. window lets you monitor the TV picture as you use any of the menu features.

ViewPoint is available with many of our big screen TV's, our

31" and 35" direct-view TV's, and three of our VCR models.

And because all Mitsubishi components are designed to integrate fully—not just from component to component, but from year to year, as far back as 1986—ViewPoint is also compatible with our previous menu systems.

So whether you're looking for a complete system, adding to an existing one, or building one a few components at a time, everything works together not only esthetically and electronically, but functionally as well.

Which is exactly what you should expect from a great Home Theater system.

At least, that's our viewpoint.



**MITSUBISHI**  
TECHNICALLY, ANYTHING IS POSSIBLE®



# GAZETTE

## The sounds of 'Silence'

If there's one thing that sticks with you after seeing the smash hit *The Silence of the Lambs* (Orion Home Video), it's that voice. In the role of Hannibal "The Cannibal" Lecter, an incarcerated serial killer who may well know the identity of another mass murderer still on the loose, Anthony Hopkins developed a frighteningly vivid character that will likely earn him an Academy Award next year. But Lecter's manner of speech—at the same time utterly serene and unmistakably menacing—will live on in the hearts and minds of horror fans for many years to come.

In a recent interview, Hopkins told us the voice just popped into his head the first time he read the script. He later tried it out at his first meeting with the cast and crew. "We sat around a big table with [director] Jonathan Demme, [scriptwriter] Ted Talley, [co-stars] Jodie Foster, Scott Glenn and Ted Levine, and we started to read the screenplay," Hopkins says. "I was a little nervous, and I thought, 'Well, I'm here with all these great American actors. I'd better put into practice what I've been thinking about the character.'" Suddenly, Hopkins adopts the spine-tingling voice: "You know what you look like with your good bag and your cheap shoes?"

"As soon as I said that line, I heard this sort of nervous laughter all around the table, and I knew that I had it. We came to the end of the speech and Jonathan just looked at me and whispered, 'Yeah.' That's what an actor has to do. If you get impressions that come out of your subconscious—or wherever the hell they come from—you've got to grab onto them without analyzing them. Just go with it—don't question it."

Most actors would consider Hannibal Lecter to be the role of a lifetime, but Hopkins didn't stop long enough to worry about it—he's already completed three films since *The Silence of the Lambs*, and was set to begin work on Francis Ford Coppola's *Dracula* along with Winona Ryder and Gary Oldman. Would Hopkins consider reprising his role in a film version of *Lambs* author



**Director's Dream:** Scott Glenn, Jodie Foster and Anthony Hopkins reach new heights in *The Silence of the Lambs*.

Thomas Harris' forthcoming book? "Oh, yes. I keep in touch with Jonathan Demme, and we talk about doing a sequel." And he goes back into that voice: "Whatever happens, we'll be there together." —KK

## Hollywood, Ohio

The latest trend in moviemaking comes not from Hollywood, but from the heartland. Rather than pay years of Hollywood dues, a handful of ambitious low-budget movie producers are opting to live out their dreams on their own using home video equipment.

One of the most prolific is Mike Bennett, an Ohio engineer now working on his third feature-length movie. In 1985, creatively stifled in engineering school, Bennett wrote a screenplay, bought a video camera and a portable VHS VCR, and began shooting. "The first time I shot video was the day we started shooting that movie," he remembers. While his movies aren't masterpieces of technical filmmaking, humorous writing and hammy acting keep them entertaining, especially for cam-

corder enthusiasts who can appreciate the effort that goes into each film.

His first feature, *Nightmare on Neptune*, cost \$400 to make and runs about 90 minutes. It features Bennett leading a crew of space commandos against a group of Nazis who left Earth in V-2 rockets after World War II. "I cast my teachers and bosses as the Nazis," he recalls with satisfaction.

While *Neptune* has the technical



**Personal Video:** Cassette king Mike Bennett (third from left) hunts Nazis in *Nightmare on Neptune*.



glitches you'd expect of a first effort, Bennett's second feature, a \$200 vampire epic called *Lord of the Shadows*, is much slicker. His writing also improved, especially in the scene where the heroes repel the vampire with a piece of garlic bread.

His latest effort should be his best yet, thanks in part to his new Panasonic AG-450 S-VHS camcorder. *What Now?* chronicles a small town's reaction to rumors of impending nuclear war. One scene, shot in a supermarket after midnight, documents a battle between a motorcycle gang, a college fraternity and masked gunmen.

"I got permission from the supermarket manager," Bennett explains, "but I don't think he understood the magnitude of what we were doing. There were vegetables flying everywhere—we even cut open tomatoes and filled them with ketchup for extra splatter. We also had jousts with grocery carts and brooms. A cameraman ran along the top of the store shelves to capture all the action."

Bennett had planned to make movies just for fun, but rave reviews from friends led him to duplicate the tapes and print full-color boxes. He even persuaded a few video dealers to stock them. If you'd like to see what can be done on a budget 1/250,000th that of *Terminator 2*, you can order each of Bennett's movies from Pantload Productions, 5722 Craigmont Court, Huber Heights, OH 45424, for \$19.95 plus \$1.25 shipping.

—Brent Butterworth

## Jim Sheridan's field of dreams

"It's much more primitive than *My Left Foot*," says writer-director Jim Sheridan of themes found in *The Field*, the follow-up to his immensely successful first film. Adapted from a play that was the biggest Irish box office success of the past 25 years, *The Field* is the tragic story of a tenant farmer whose obsession with owning the land he has worked his entire life threatens to destroy his family and, eventually, himself. "Since way back it's just cattle and land in Ireland," explains the Irish-born Sheridan. "Be-



**The Good Fight:** Bull McCabe (Richard Harris) wants a piece of land for his son (Sean Bean) in *The Field*.

cause of the history of the country, its fables, land is really important.

"What interested me in the play was the main character's obsession with getting that field. I equated that with making a film, with my own struggle to get *My Left Foot* made."

*The Field* was originally set to star Irish actor Ray McAnally (Christy Brown's father in *My Left Foot*) as farmer Bull McCabe, but McAnally died before filming could begin. Richard Harris then decided the part would be perfect for him, and lobbied Sheridan tirelessly to

get it. The result, Harris' first film appearance since 1984, landed him an Oscar nomination for Best Actor.

Though the two had disagreements during production, Sheridan has nothing but praise for the veteran actor. "He's grand, very passionate—and he's been off the gargle for a decade," Sheridan grins, in reference to Harris' legendary days as a two-fisted drinker.

As a director who has worked primarily in live theater, Sheridan feels he is in a rare position as a filmmaker in troubled Ireland. "There haven't been many movies about the Irish people that define their character, so we're in a position to do that for the first time. Imagine a society where every action gets you into trouble. That's not going to be a society that makes films easily."

—M. Faust

## Video Flashes

**Reconcilable Differences.** Rumors suggesting that some of Pioneer's latest combi players are incompatible with existing laserdiscs appear to greatly exaggerate the problem. According to a Pioneer spokesman, a circuitry enhancement in the CLD-1090, CLD-2090, CLD-3090 and CLD-31 models render the machines unable to read the NTSC recognition subcode on a very small number of discs, mostly older titles from the Image Entertainment and Polygram catalogs. But Pioneer has promised

to make reparations for any disc found to be incompatible with its players. Anyone who has purchased one of the above models and finds a compatibility problem should call 800-421-1612, ext. 1200, to obtain assistance.

**Truth in Packaging.** A recently introduced congressional bill would require video distributors to place a warning label stating, "This film is not the version originally released" on all tapes and discs that are panned-and-scanned, colorized or otherwise altered. Not surprisingly, the Film Disclosure Act of 1991 has video retailers and distributors up in arms at the prospect of adding a "derogatory" message to the vast majority of video software. We'd like to suggest a compromise: Instead of a vague, meaningless warning, a standardized label on each package could list the film's original aspect ratio, the video version's aspect ratio and any other pertinent specifics. Besides, this information will soon become essential when monitors that allow the viewer to select the size and shape of a video image become commonplace.

**Holidays on Tape.** Videomakers often run into trouble trying to create snappy graphics and titles, especially if their equipment doesn't include computers, toasters and the like. Creative Video Images, a video production studio, has come to their aid with a series of copyright-free special-effect tapes. The first, *Animated 3D Video Titles & Special Effects* for \$29.95, includes superb animated segments for 50 holidays and family events. The brief scenes, with music and sound effects, are created by CVI artists using network-quality graphics systems. Just dub them into your own efforts (instructions are included). The next tape in the series will be geared toward recording a baby's first year. For more info about the tapes, call 800-326-1387.





# VIDEOTESTS



**Smear Genius:** Mitsubishi's HS-U65 S-VHS VCR features dynamic luminance compensation, which reduces smearing between light and dark objects.

VIDEOTEST  
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## MITSUBISHI S-VHS VCR

Mitsubishi, like most manufacturers this year, is carrying over its top VCR, the HS-U82 ("Videotests," Oct. '90), for another season. However, it has introduced a new next best, the HS-U65, at an amazingly low price for an S-VHS VCR. Few top features are left out, and it even offers new technology. The Intelligent Picture (IP) circuit mediates between sharpness and noise settings for more pleasant viewing during normal playback. During edit mode, it switches to full picture sharpness and omits noise filtering for the best copies.

Dynamic luminance compensation

reduces edge smearing, and dynamic color tracking adjusts recorded signals to reduce noise and flicker. Center tracking heads also reduce noise, while noise reduction circuits for dropouts and audio head switching further contribute to picture and sound quality.

A jog/shuttle dial is only on the remote, but rewind and fast forward buttons can access all the slow and fast speeds from still mode. One-touch recording, sharpness control, video mute, skip search and other features make viewing easy. A super quick transport with multiple search speeds, 250x rewind speed and 0.3-second quick start make all operations speedier. Front panel inputs, gold jacks, date stamping, blank search, an edit jack and many other features make the deck very desirable.

The HS-U65 is gray with a titanium-like front panel. There are no exposed controls on the panel, just one large

### HIGHLIGHTS

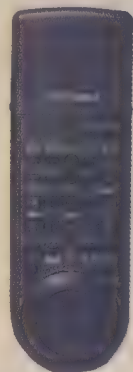
The Mitsubishi HS-U65 is a compact S-VHS VCR with a number of

special circuits that optimize the picture for viewing or copying, and deal with luminance compensation, color tracking and center tracking for the video heads. The deck is very easy to use and its picture, audio and overall performance are very good to excellent. At a suggested price of \$999, it is a very good value which we recommend highly.

window display. At the lower left of the window are LED indicators for power, video dub, S-VHS, stereo and SAP. At the right is a transparent area through which IR commands reach the VCR.

The front panel flips down to reveal a large display, a cassette hatch and

### Mitsubishi HS-U65 S-VHS VCR



**Price:** \$999

**Weight & Size (h/w/d):**  
14.9 lbs.; 4-1/8 x  
16-3/4 x 14 inches

**Power Use:** 37 W

**Tape Format & Speeds:** S-VHS, VHS;  
record—SP, EP; play—  
SP, LP, EP

**Video Heads:** 4 plus 2  
flying erase heads

**Cue & Review Search:**  
quick view—5x, SP;  
10x, EP; speed  
search—10x, SP; 30x,  
EP

**Visible Fast Forward/  
Rewind:** spot check

slows speed and shows  
picture by holding down  
the fast forward or re-  
wind button

**Fast Forward/Rewind  
Time:** depends on  
speed of recording—  
250x

**Remote Pause:**  
use edit jack

**Remote Control:** IR  
wireless with indicators  
for transmitting and on-  
board jog/shuttle dial;  
up/down rockers for  
channel scan and vol-  
ume; buttons for power,  
VCR/TV, quick view,  
mute, audio function,

video function, TV,  
VCR, record, stop,  
pause, rewind/search,  
play, fast forward/  
search, index search,  
display, light, menu and  
jog/shuttle adjust; con-  
cealed buttons for off  
time/OTR, VCR A con-  
trol codes, VCR B  
control codes, input,  
cancel, enter and a 10-  
digit keypad

**Counter Digits &  
Memory:** 5—  
hrs:mins:secs.

**Program Start  
Locator/Index/Cue:**  
index with erase and

auto/manual mark

**Analog Audio:**  
linear—mono;  
hi-fi AFM—stereo

**Titles/Graphics:**  
optional date and time  
recording

**Tuning Method:**  
frequency synthesis

**Channel Selectors:** up/  
down programmable  
scan on VCR; scan, di-  
rect access and super  
quick view on remote

**Preset Method:** auto/  
manual program and  
manual add/erase from  
scan sequence

**Broadcast Tuning  
Range:** 2 to 69

**Cable Tuning Range:**  
125 channels, un-  
specified

**Timer:** 8-event/1-month

**Special Features:** still  
frame, frame advance,  
slow motion (1/30x,  
1/10x, 1/5x), speed  
play, video dub (insert  
video and hi-fi audio),  
auto rewind, intelligent  
picture circuit, separate  
eject

**Absent Features:** au-  
dio dub, insert edit  
including normal audio,



jacks for stereophones, S-video input, video and stereo audio; and rotary controls for the headphones, manual record level and record balance. The inner surface of the door has buttons for power, eject, VCR/TV, record speed, channel scan up and down, audio monitor, video dub, rewind/search, play, fast forward/search, stop, pause and record. At the right end of the door panel is a slide switch for VCR A/VCR B remote control modes and buttons for display, input and one-touch-record times.

The rear panel carries the RF input and output, the channel 3/4 RF output selector, an S-video output and many RCA-type pin jacks. The jacks are grouped together by signal type. Off by themselves are an edit jack compatible only with Mitsubishi VCRs and a single video input. The S-video output is next to a pair of video out jacks. Rounding out the jack pack are a pair of stereo audio inputs and two pairs for output.

The IR remote control has an indicator near the front for transmitting and a second near the dial to show that the jog/shuttle is active. The jog/shuttle dial has nearby buttons for the menu and speed adjustments. In the center of the remote are up/down rockers for channel scan and volume, and buttons for power, VCR/TV, quick view, mute, audio function, video function, TV, VCR, record, stop, pause, rewind/search, play, fast forward/search, index search, display and light. Concealed under a flap are but-

*continued on page 23*

rear panel S-video input

**Accessories:** remote control with batteries, audio, video and S-video cables

#### RESULTS

**Horizontal Resolution:**  
S-VHS—400 lines;  
VHS—250 lines

#### S/N Ratios (dB):

S-VHS luminance—40.4 dB, unweighted; 46.2 dB, weighted; VHS video—43.8 SP, 44.2 EP, unweighted; 47.7 SP, 49.2 EP, weighted; chroma AM—47.6 SP, 43.6 EP; chroma PM—41.2 SP, 38.3 EP

#### Audio Frequency

**Response:** hi-fi—20 Hz–20 kHz, +0/-0.9 dB; linear, -3 dB—100 Hz–11 kHz, SP; 100 Hz–4 kHz, EP

**Audio S/N:** 43.4 dB

**Audio Distortion:** hi-fi—0.3%; linear—1.1%

#### RATINGS

**Picture:**  
very good/excellent

**Audio:**  
very good/excellent

**Ease of Use:**  
very good

**Overall Performance:**  
very good/excellent



## FISHER 8mm camcorder

Sanyo/Fisher's binocular-style camcorders are among the most creative designs we've seen. The shape all but demands two-handed use, yielding a steadier picture. The new FVC-990 represents the second generation of these camcorders.

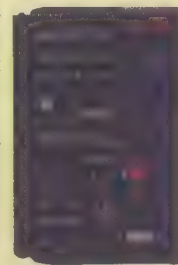
We liked Fisher's FVC-880 ("Video-tests," Oct. '90), the first binocular-style camcorder, but its fuzzy logic autofocus had a tendency to hunt, or pulse back and forth, in search of a subject. The FVC-990's fuzzy logic circuitry works better, performing very well compared to most through-the-lens autofocus designs. Fuzzy logic is a type of artificial intelligence that makes compromises in much the same way humans do. In the FVC-990, Fisher uses it to control automatic focus, exposure and white balance.

The FVC-990's 2-3/8-inch-thick chassis makes it one of the easiest camcorders to pack. Other interesting features include stereo sound, auto macro focus (in wide-angle mode) almost to

## HIGHLIGHTS

Fisher's FVC-990 binocular-style 8mm camcorder is a much-improved

version of last year's FVC-880. This may be the first camcorder in which the potential of fuzzy logic is fully realized—its automatic focus, iris and white balance work very well, although we wish it were possible to manually override the latter two features. The unusual design encourages users to hold it with two hands, which produces steadier pictures. It takes a while to get used to the control layout. Overall performance is good to very good. At \$1,200, it deserves serious consideration.



the surface of the lens, five shutter speeds to 1/10,000-second, an 8x variable-speed zoom and fade to white or black. Interval recording captures one second of video every 5, 10, 30 or 60 seconds, or at manually selected intervals. Its versatile digital superimposer produces titles in eight colors, with reverse, outline and fade options. The titler can also be used during playback, making postproduction easier.

Controls cover almost every surface. The VCR section sits to the right, the camera section to the left. Unlike last year's model, this one can be held with one hand, because the record start/stop button as well as the zoom and edit search rockers sit under the user's right index finger. VCR controls hide under a

*continued on page 22*



#### Focus Fix:

The autofocus on Fisher's FVC-990 is much better than previous fuzzy logic designs.



# VIDEOTESTS

VIDEOTEST  
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## SHARP Slimcam VHS camcorder

The Slimcam looks like a standard VHS camcorder that's been flattened, which, indeed, it has. To achieve its innovative thinness, Sharp uses a new shallow transport, a tiny camera, a compact 12x zoom lens and a folding electronic viewfinder borrowed from the very first

VHS camcorders. Sharp also controlled the weight so that it's only about five pounds (with battery), making it really easy to tote around.

The variable-speed lens covers its 12x range in six to 20 seconds, depending on finger pressure on the power zoom lever. Another big plus is continuous focus, almost to the surface of the lens, in wide-angle mode. It is rated for a minimum illumination level of 1 lux, but Sharp warns that pictures with so little light are noisy. We find they also lack contrast, but you do get a picture.

Other useful features include a flying



**Lean Machine:** Sharp's Slimcam packs a 12x zoom into the narrowest VHS camcorder body on the market.

erase head for glitch-free insert edits, audio dub, five fast shutter speeds (up to 1/10,000-second), white balance lock, a self timer with burst and continuous recording, time-lapse recording, dual-pattern plus peak sensing for the intelligent auto iris, a full auto mode and recordable date/time.

The Slimcam is just 3-1/4 inches wide with the viewfinder folded for carrying. With the viewfinder in shooting position, it is 5-1/4 inches wide (and 6-1/2 inches with the viewing hood extended). Just below the cassette hatch, a

*continued on page 26*

### HIGHLIGHTS

Sharp's VL-L50 Slimcam is most notable for its narrow width, light weight, 12x zoom and low-light capability, although its tall, thin shape makes it slightly wobbly. Both picture quality and ease of use are very good, while audio quality is average, for very good overall performance. At a suggested price of \$1,250, its portability and features make it well worth consideration.

### Sharp VL-L50 Slimcam VHS Camcorder

**Price:** \$1,250

**Weight & Size (h/w/d):** 3.8 lbs. without cassette and 1.3-lb. battery; 7-1/4 x 3-1/4 x 13-7/8 inches

**Power Use:** 6 VDC, 9 W

**Image Sensor:** 1/2-inch CCD

**Lens:** f/1.8; 12x (6.5-78mm) variable-speed power zoom, full range AF to macro in wide-angle mode

**Filter Diameter:** 43 mm

**Minimum Focusing Distance:** 1/2 inch from lens in macro

**Auto Focus:** TTL

**Minimum Illumination:** rated—1 lux, gain up; measured—2.9 lux for 50 IRE

**Iris:** auto with BLC

**Auto Fade:** to black, trigger operated

**Shutter Speeds (sec):** normal (1/60), 1/100, 1/500, 1/2,000,

1/10,000

**White Balance:** auto with lock mode

**Viewfinder:** electronic 0.6-inch B&W CRT with adjustable diopter and onscreen indicators for dew, low battery, remaining battery, low light, no cassette, no protect tab, tape end, full auto, record, pause, date/time, tape counter, memory, elapsed time, high shutter speed, manual focus, white balance lock, gain up/BLC, fade in/out, self/interval timer, insert edit, audio dub and error message

**Viewfinder Controls:** position, diopter focus and brightness

**VCR Controls:** all—rewind/search, play, fast forward/search, stop, pause, record, audio

dub and insert

**Microphone:** mono electret condenser

**Jacks:** external mic, DC in, earphone, remote, DC out for RF adapter and in/out switchable video and audio

**Tape Format & Speeds:** VHS SP only

**Video Heads:** 4 (small head drum) plus 1 flying erase head

**Cue & Review Search:** 3x

**Fast Forward/Rewind Time:** 6-1/2 min. for T-120

**Counter Digits & Memory:** 4/yes

**Program Start Locator/Index/Cue:** auto record but does

not read index marks

**Analog Audio:** linear—mono; hi-fi AFM—none

**Titles/Graphics:** recordable date/time

**Special Features:** still frame, audio dub, insert edit, remote pause, auto rewind, self timer, time lapse, full auto switch, gain up, separate eject

**Absent Features:** frame advance, visible fast forward and rewind, slow motion, speed play, video dub, edit controller, manual iris, manual white balance

**Accessories:** battery pack, clock battery, AC adapter/charger, DC cable, A/V cable and shoulder strap; optional—wired remote pause control, battery packs,

car battery adapter and charger, RF converter, RF cable and antenna transformer

### RESULTS

**Horizontal Resolution:** 240-250 lines

**S/N Ratios (dB):** video—48.5, unweighted; 54.6, weighted; chroma AM—45.4; chroma PM—40.1

**Audio Frequency Response:** 100 Hz-12.5 kHz, +6/-3 dB

**Audio S/N:** 42.1 dB

**Audio Distortion:** 1.5%

### RATINGS

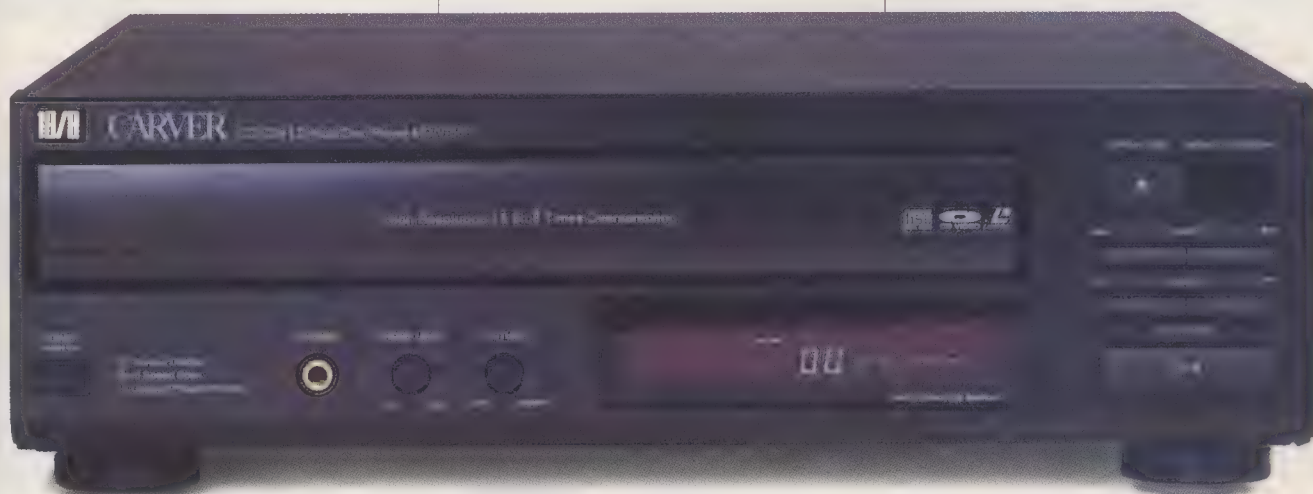
**Picture:** very good

**Audio:** average/good

**Ease of Use:** very good

**Overall Performance:** very good





**Laser's New Look:** With its detachable rack handles and minimalist design, Carver's MD/V-500 combi player should appeal to audiophiles.

**VIDEOTEST  
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## CARVER combi player

emphasizes audio, with an advanced digital-to-analog converter like the ones in top CD players. It is the first Korean laserdisc player we've seen, although Samsung will soon introduce one of its own.

It is a modestly priced machine without side changing, digital video circuitry

Carver is best known for audio amplifiers, but the company recently expanded into video with an audio/video receiver, a Dolby Pro-Logic decoder (see "Breaking the Surround Barrier," this issue) and now a combi player. The MD/V-500

for special effects with CLV discs, or an S-video output. It produces special effects only from CAV discs. These include frame search, still frame, bidirectional frame step and bidirectional multispeed motion from 1/90x to 3x play. For CDs, it offers scan, track search and bidirectional track skip. On laserdiscs with chapter stops, the still/comma/index button on the remote lets the user access the disc by chapter.

The program memory lets the user select up to 16 chapter/tracks for viewing in any order, and the repeat function lets you play a track, a chapter, a side or a program over and over. Onscreen and front-panel displays guide the user. It plays all optical discs, including three-inch CDs.

The remote is the main control,  
*continued on page 24*

### Carver MD/V-500 Combi Player



**Price:** \$700

**Weight & Size (h/w/d):**  
21.1 lbs.; 5-1/4 x  
16-5/8 x 17 inches

**Disc Formats:** 12- and  
8-inch LD, 5-inch CDV,  
5- and 3-inch CD

**Rapid Search:**  
max.—about 10 secs.

**Cue & Review Search:**  
approx. 30x

**Remote Control:** IR  
wireless with buttons  
for play, pause, stop/  
open, search forward  
and reverse, skip forward  
and reverse, still/

comma/step forward  
and reverse, multispeed  
forward and reverse,  
multispeed - and +, display,  
TV/disc, analog/digital,  
stereo/L/R sound, 10-digit keypad,  
+10/0, program, clear,  
repeat, frame/time,  
search/memory

**Counter Digits:** chapter/  
track—2; frame—  
5/time—4, mins:secs.

**Program Start  
Locator/Index/Cue:**  
frame, time, chapter/  
track and points A-B

**Analog Audio:** hi-fi

**AFM—stereo/dual mono**  
**Digital Audio:** 18-bit,  
8x oversampling stereo/  
dual mono

**Graphics:** displays for  
frame, time, time remaining,  
total time, chapter/track and  
programming

**Special Features:** still  
frame, bidirectional  
frame advance, bidirectional  
slow motion  
1/2x-1/90x, bidirectional  
speed play 2x-3x, repeat  
playback, repeat  
side/chapter/track/A-B/  
program play and picture  
sharpness control

## HIGHLIGHTS

Carver takes something of an audiophile approach with its

first combi player, eschewing advanced features like side changing and digital effects, and concentrating on audio. The MD/V-500 has an 18-bit digital-to-analog converter with 8x oversampling, which produces very good sound. Its minimalist appearance and detachable rack handles fit right in with audiophile gear. Picture quality, ease of operation and overall performance are good to very good. Although it carries the high-end Carver brand name—widely known for carefully engineered audio components—it's really a basic model. At \$700, it is competitive with other inexpensive players.

**Absent Features:** side  
changing, jog/shuttle  
dial, digital effects,  
S-video output, optical  
digital sound output

### RESULTS

**Horizontal Resolution:**  
415 lines

**S/N Ratios (dB):** video—unweighted 48.7,  
weighted 54.5; chroma  
AM—46.2; chroma  
PM—37.4

**Audio Frequency  
Response:** digital—10  
Hz-20 kHz, +0.6/-1.5  
dB; analog—20 Hz-20

kHz, +0.7/-3.4 dB

**Dynamic Range:**  
96.6 dB (digital)

**Audio S/N:**  
76.7 dB (analog)

**Audio Distortion:** digital—less than 0.01%;  
analog—0.03%

### RATINGS

**Picture:**  
good/very good

**Audio:** very good

**Ease of Use:**  
good/very good

**Overall:**  
good/very good



# FALL SHOWCASE:



## BOGEN 3169 CINE/VIDEO TRIPOD

The ideal  
camcorder  
companion.

Easy to use and  
easy to handle, the  
3169 combines

Bogen 3001 Tripod Legs and a 3130 QR Micro Fluid Head with Quick Release Plate. The Bogen 3001 Tripod is the lightest (about 3 lbs.) and the smallest (folds to 20 1/2 in.), but is one of the most versatile tripods we offer. Sturdy, hard finish aluminum legs feature 3 click stop spread angles and each has a sure grip, quick-acting, non-fouling lever lock. The Bogen 3169 is just one of a wide choice of tripods, fluid heads, dollies and accessories.

See your dealer or write to Bogen Photo Corp., 565 East Crescent Avenue, Ramsey, N.J. 07446-0506; (201) 818-9500

Circle Showcase # 1



## New Echostar 710 Satellite System

*Complete Control From  
Any Room!*

Now NBO (Name Brands  
Only) gives you all the  
equipment you need to  
experience the latest in  
satellite home theater  
entertainment. The new

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Echosphere Corporation, for example, lets  
you control an entire satellite system from a  
single hand remote, silently, easily and from  
any room in the house. It's one example of  
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NBO (HTS, RCA, GE, KOSS, and others) with no-money-down  
financing for as little as \$29 per month. We provide all the  
equipment and know-how you need — from the satellite dish to  
an entire RCA home theater audio/video system.

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the satellite home theater experience. Call: 1-800-346-6466

Circle Showcase # 2



## The OP/TECH USA Video Strap

The  
comfortable  
camcorder  
solution

OP/TECH USA  
takes the stress and strain out of your video strap with its  
revolutionary, new Video Strap. It combines the soft,  
durable features of neoprene with a unique "comfort  
stretch" backing, resulting in the most comfortable video  
strap ever made. The OP/TECH USA Compact Video  
Strap reduces uncomfortable neck and shoulder  
pressure, fatigue and bounce. Your heavy video camera  
actually feels up to 50 percent lighter and 100 percent  
more comfortable. And it's available in 7 fashion colors.

For the dealer nearest you call: 800-251-7815.  
OP/TECH USA, 290 Arden Dr., Belgrade, Montana 59714

Circle Showcase # 3

## Chaparral Monterey Satellite Receivers

*Quite  
Simply...The  
Best in Sights  
& Sounds*



The Monterey satellite receiver's unique four-way audio/video  
switcher lets you easily select from a host of satellite TV options  
or as many as three other audio/video alternatives—and from  
any room in the house. Your VCR, camcorder or CD player  
can be on-line and entertainment-ready at all times. And with  
the receiver's digital color P-I-P functions, you can toggle on-  
screen between any two of these inputs at once. What's more,  
several Monterey models offer the best in satellite sound in  
digital or analog stereo, and with Dolby surround sound and  
dynamic noise reduction. The Monterey—the essential control  
center to the ultimate home entertainment experience.

For the name and location of the Chaparral dealer nearest you  
call: (408) 435-1530

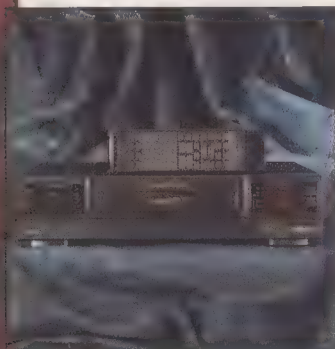
Circle Showcase # 4



# AUDIO • VIDEO • SATELLITE

## Fisher FVH8901 Mid-Mount VCR

The Friendly VHS Hi-Fi VCR.



The FVH8901 videocassette recorder uses mid-mount design, twin impedance rollers and silicon resin feet to cut jitter and deliver an exceptionally sharp, clear picture. The front audio/video panel jacks with front panel switch, flying erase head and audio/video edit capability give this deck professional movie making capabilities to accompany any format camcorder. The four-head deck also provides Hi-Fi

stereo sound with both MTS/dbx and SAP reception, along with a host of convenient features including digital auto tracking, tape indexing, one-year/six-event timer and auto head cleaning system. It combines state-of-the-art quality with user-friendly operation to attain new heights of VHS Hi-Fi performance.

For more information, contact: Fisher Audio/Video, 21314 Lassen Street, Chatsworth, CA 91311; Tel: (818) 998-7322.

Circle Showcase # 5

## Tundra® Power For Foolproof Battery Charging

In video, everything depends on your battery. That is why new Tundra battery maintenance products offer everything for perfect battery function.

- Tundra Rapid Charger T200 (shown) is a multifunction charger and power supply that works from the lighter in a car, van or boat — or AC/DC wall outlet.
- Tundra Tandem Charger T300 AC/DC sequential charger will charge two camcorder batteries.
- Tundra Powerguard T400 will discharge the camcorder battery down to one volt per cell and recondition the battery for recharging. It also acts as a tester of battery status.

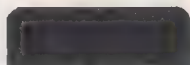


For more information, contact Satter Inc., 4100 Daulia Street, Denver, CO. 80207.

Circle Showcase # 6

## Need Some Technical Help?

CEDIA (Custom Electronics Design and Installation Association) is an organiza-



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Magazine For The Hands-On Video



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you control an entire satellite system from a  
single hand remote, silently, easily and from  
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# VIDEO

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# AUDIO • VIDEO • SATELLITE

## Fisher FVH8901 Mid-Mount VCR

The Friendly VHS Hi-Fi VCR.



The FVH8901 videocassette recorder uses mid-mount design, twin impedance rollers and silicon resin feet to cut jitter and deliver an exceptionally sharp, clear picture. The front audio/video panel jacks with front panel switch, flying erase head and audio/video edit capability give this deck professional movie making capabilities to accompany any format camcorder. The four-head deck also provides Hi-Fi

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- Tundra Powerguard T400 will discharge the camcorder battery down to one volt per cell and recondition the battery for recharging. It also acts as a tester of battery status.



For more information, contact Satter Inc., 4100 Daulia Street, Denver, CO. 80207.

Circle Showcase # 6

## Need Some Technical Help?

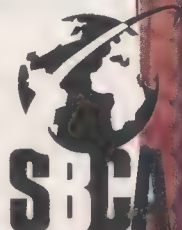
CEDIA (Custom Electronics Design and Installation Association) is an organization that can help you put together your dream home theater system. They can provide you with design information as well as referrals to qualified A/V installers. For further information and referrals, call (800) 233-4230.



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AUDIOPHILES and videophiles considering major A/V purchases would do well to contact PARA (Professional Audio Video Retailers Association). To assure you of qualified sales and service, they will put you in touch with your local PARA dealer. For further dealer information, call (816) 444-3500.

IF YOU'RE considering setting up a satellite home theater or want to consult with the experts about your current system, you can turn to the SBCA (Satellite Broadcasting and Communications Association of America) for help. Their national information line is (800) 726-7222.



Circle Showcase # 7

## All New! VIDEO SHOPPER

Magazine For The  
Hands-On Video  
User

Are you a video enthusiast who rolls up his sleeves and works with video? Then the new magazine VIDEO SHOPPER is designed for you.

Articles stress how-to-do-it information, editing, pre- and post production, taping techniques, program collecting and new products and accessories that help you add on, upgrade and enhance your video system. Plus, in every issue, you'll find VIDEO TRADER, our very successful newsletter that contains hundreds of ads from people just like you who want to buy, sell or trade anything and everything related to video.

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Circle Showcase # 8



# 8MM CAMCORDER

continued from page 15

flap on the rear of the top panel. A multifunction LCD display sits above these controls.

Camera functions like focus and high-speed shutter are controlled with the left hand. Buttons for menu, drive, title menu and title set provide access to the fader, the titler, high shutter speeds and interval recording. The strangest controls are its autofocus on/off button and manual focus rocker, which sit on the underside of the camcorder, and are controlled by a user's left thumb.

A catch on the left side releases the viewfinder, which pulls out sideways and tilts up for low-angle shooting. Nearby video/stereo audio jacks can function as inputs or outputs. The battery snaps on the back. The infrared window for the remote control pops up from the top of the camera section, and swivels so the camcorder may be remote-controlled from any direction.

The remote control has an exposed zoom rocker and record start/stop button. Controls for play, fast forward, rewind and stop poke through holes in a

## Fisher FVC-990 8mm Camcorder

**Price:** \$1,200

**Weight & Size (h/w/d):** 1.6 lbs. without battery or cassette; 2-3/8 x 6-1/4 x 8-5/8 inches

**Image Sensor:** 1/3-inch CCD, 270,000 pixels

**Lens:** f/1.8, 8x (7-56mm) variable speed power zoom

**Filter Diameter:** 37mm

**Minimum Focusing Distance:** 1cm from lens in wide-angle position

**Autofocus:** fuzzy logic TTL, switchable to pushbutton manual

**Minimum Illumination:** rated—4 lux; measured—6.1 lux

**Iris:** fuzzy logic auto

**Auto Fade:** trigger operated to white or black

**Shutter Speeds (sec.):** normal, 1/100, 1/250,

1/1,000, 1/4,000, 1/10,000

**White Balance:** fuzzy logic auto

**Viewfinder:** electronic with horizontal and vertical positioning, adjustable magnifier and on-screen indicators for auto, title, shutter, fade, interval, AF/MF, pause/record, tape, dew, battery, cassette, tape end, counter, memory, date, time

**Viewfinder Controls:** magnifier focus

**VCR Controls:** rewind/search, play, fast forward/search, stop, pause/still, record

**Microphone:** stereo electret condenser with filter switch

**Jacks:** external mic, headphones, DC out to RF adapter, synchro edit and video/stereo audio (switchable from inputs to outputs)

**Tape Format & Speed:** 8mm SP

**Video Heads:** 4 (small

head drum)

**Edit Search:** 1x bidirectional

**Cue/Review Search:** 13x/11x

**Fast Forward/Rewind Time:** approx. 6 min. for P6-120

**Remote Control:** IR wireless with LED active indicator; tele/wide-angle rocker; exposed buttons for record start/stop, rewind/search, play, fast forward/search and stop, and covered buttons for scene search, synchro start, pause/still, record, counter/date, reset, memo, data, auto, interval record, fade, shutter and title—reverse, color, memo, on/off, fade and frame

**Counter Digits:** 5—hrs:mins:secs.

**Audio:** hi-fi AFM stereo

**Titles/Graphics:** one-page memory with color, reverse, frame (outline) and fade; date and time

**Special Features:** still

frame, insert edit, auto rewind, synchro edit (compatible with some Sanyo/Fisher VCRs), flying erase head

**Absent Features:** frame advance, slow motion, speed play, audio dub, video dub, PCM digital audio, indexing, digital effects

## RESULTS

**Horizontal Resolution:** 250 lines

**S/N Ratios (dB):** video—unweighted 41.9, weighted 48.3; chroma AM—44.9; chroma PM—38.8

**Audio Frequency Response:** 20 Hz-8 kHz, +0.1/-3 dB, down 8.5 dB at 20 kHz

**Audio S/N:** 68.3 dB

**Audio Distortion:** 0.3%

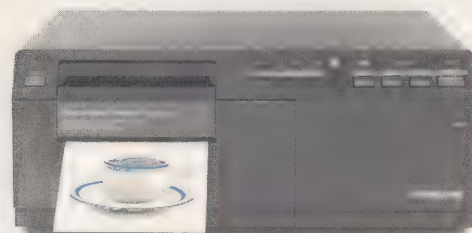
## RATINGS

**Picture:** very good

**Audio:** good/very good

**Ease of Use:** good/average

**Overall:** good/very good



No matter how you take your coffee,



flap covering the top. Underneath are buttons that provide direct control over functions included in the camcorder's menu, plus the counter, synchro edit and other functions.

Using the FVC-990 is tedious at first. It doesn't have logical control groupings, but with experience, the user will learn to handle it. The binocular styling makes it exceedingly easy and comfortable to shoot complex motion.

The production features are easier to use from the remote control, because its dedicated buttons circumvent the menu system. Title effects can be combined, but the manual is sketchy on this point. Ease of use runs from weak to excellent, depending on the control in use. We rate it good to average.

The picture is very good compared to other 8mm camcorders. We measured minimum illumination at 6.1 lux for 50 IRE units. Its audio quality is good to very good. It has a wind noise filter and an external microphone jack, but mounting an external mic requires an adapter because there is no accessory shoe. Our overall rating is good to very good—our only reservation is that it takes more effort to learn than most camcorders. ■

## S-VHS VCR

*continued from page 15*

tons for off time/OTR, VCR A control codes, VCR B control codes, input, cancel, enter and a 10-digit keypad.

The VCR is as easy to hook up and use as earlier models. For those who like menu systems, it is very easy to use, but not as fast as machines with more buttons for direct control which, of course, are more cluttered. We miss the presence of a S-VHS input and a second S-VHS output on the rear panel, but there is a full set of inputs on the front. Basic transport controls are prominent and easy to figure out.

One nice wrinkle is that the fast forward and rewind controls offer not only search, but all the slow motion, speed play and search functions if operated from the still play mode. They duplicate in locking fashion the speeds available on the shuttle dial. In addition to the normal auto/manual scan tuning memory, a second super quick view memory services up to 10 channels. There are provisions for remotely controlling two Mitsubishi VCRs and some Mitsubishi TV functions. Special preroll editing is

possible with matching Mitsubishi VCRs. A host of other sophisticated features make the deck very versatile. Ease of use is very good, but trial and error may be a better teacher than the manual if you're experienced.

The VCR will play but not record tapes at the LP speed. Dual flying erase heads, for field-perfect editing, and narrow play heads are dynamically centered to exclude noise. The IP circuitry optimizes playback. Picture and audio quality are very good to excellent compared to other S-VHS VCRs. ■

## TECH TIP

### Better belts

If your VCR has a broken belt and you can't find a replacement—and the warranty has expired—try taking the broken belt to an auto parts store that handles hydraulic parts. Ask them to match your belt with an O-ring of the same size and thickness. The O-ring will work just as well as a normal belt, and may even last longer. Allen D. Skocelas

Manistee, Michigan

Serve your 35mm slides and negatives any way you like with Fotovix III. It's the surprisingly affordable and easy to use photo-to-video processor that perks up business presentations and home photo libraries. Fotovix III also inputs instantly to floppy disks, for sharp computer imaging

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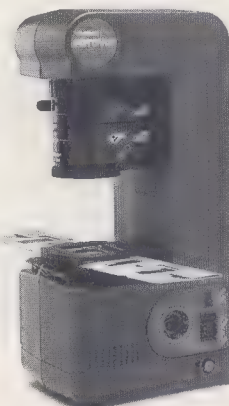
Fotovix II-X. And if special effects are your cup of tea, there's Tamron's Video Editor II.

For a demonstration see a Tamron dealer or write

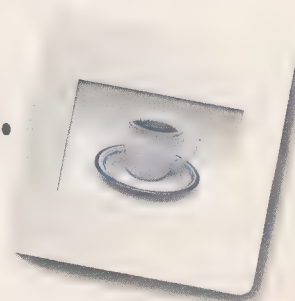
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## AUDIO/VIDEO SELECTOR



### MODEL AVS-20

The new Azden AVS-20 allows you to link all your video components (VCRs, TV, Video Disc Player, Camcorder) through a single component.

By pressing one button you can dub from any one of these sources, and at the same time you can watch a program from any of the components. It also has mic mixing so you can add narration to your dubbed tape.

Compatible with all formats (it has separate jacks for S-VHS), the AVS-20 has 4 audio/video line inputs, 1a/v line output, and 1 monitor output. One set of input jacks is located on the front panel for convenience in recording or viewing directly from your camcorder.

Suggested retail price is \$139.95.  
(Also available without mic mixing as AVS-10 at a suggested retail of \$119.95.)

**AZDEN**  
CORPORATION

147 New Hyde Park Rd., Franklin Square, NY 11010  
(516) 328-7500

For additional information, circle No. 10 on Reader Service Card.

## COMBI PLAYER

*continued from page 17*

since only a few options are accessible from the front panel. These include buttons for power, open/close, play/pause, chapter/track skip and search, plus a headphone jack and rotary controls for headphone level and picture sharpness. Rack-mount handles match those on Carver's other components.

The back has an RF input and output, two video outputs and two sets of audio outputs. One is analog only and the other is switchable between analog and digital. There is CX noise reduction for analog tracks.

The contoured remote control is well-balanced, and typical for a low-priced combi player. It includes a 10-digit keypad and buttons that control the transport, search and multispeed play functions, programming and audio.

Hooking up the MD/V-500 is straightforward, but you must read the legends on the jacks because they are not arranged in the traditional fashion—the audio jacks are organized vertically, and the video outputs are in a separate column. All controls operate

intuitively except repeat, which requires you to press the program button first.

The real oddball controls are a pair of buttons marked still/comma/index, which perform the normal still and step forward and reverse functions and double for index skip forward and reverse. Ease of use is good to very good.

The MD/V-500 has very good audio performance and a good to very good picture, making it competitive with most low-priced combi players. Our overall rating is good to very good. ■

## TECH TIP

### Balancing act

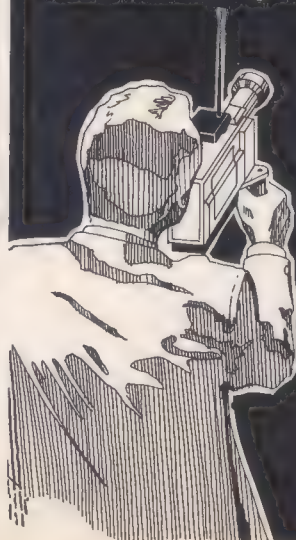
The look of black-and-white movies can be greatly enhanced if your TV set has adjustable color balance or temperature, as do many Sony sets (on which the control is labeled "Trinitone"). Using the highest available color temperature setting gets rid of the brownish tint these movies take on at low color temperatures.

Tom Chenevert  
Tyngsboro, Massachusetts

## MAKING A GREAT VIDEO INCLUDES QUALITY SOUND TOO!

Your camera's microphone is omni-directional, meaning that it picks up all sounds, even those you don't want. And, when shooting from a distance, you won't pick up the voice of your subject.

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**Top of the line WMS-Pro.** A VHF wireless system with over 300 ft. range. Comes with 2 mics, 2 frequencies, shoe mount.



**ECZ-660**  
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**ECZ-660 zoom mic.** Uni-directional mic allows you to zoom in on subjects' voices, reducing side noises. 2 positions—narrow & wider.



**HS-7V**  
\$40

**HS-7V headphone w/boom mic.** Add narration as you record. Picks up some ambient sound for "presence". Or use headphone to monitor sound.

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# VHS CAMCORDER

continued from page 16

small depression houses the DC out jack for the RF adapter, the input/output selector and jacks for video and audio in/out. Beside them are the edit switch, the remote pause jack and an earphone jack. The security strap is on the camera projection up front. The thumb falls naturally on the run/stop trigger, as do the fingers on the zoom rocker on the hand grip's top surface.

Most other controls are in three rows on the camera end. In the top row are narrow bars for auto/manual focus, white balance and high-speed shutter. In the middle are far and near manual power focus buttons, a full-auto slide switch with a mechanical indicator and round buttons for record review, fade in/out and BLC/gain up. In the bottom row are buttons for counter reset, counter memory/display and date/time display.

The viewfinder, at the top front of the recorder section, swings out for normal operation. The viewing hood swings up and down for angled shooting and extends sideways for left-eye viewing. At the front of the viewfinder are the mic

and an external mic jack. Tucked below is a tally light that doubles as a self timer.

A collapsible handle and an accessory shoe are on top of the camcorder. A band of controls along the left edge includes the camera/off/VCR power switch followed by date/time buttons. Select and set buttons double as tracking adjustments in playback. The row also has more buttons for rewind/search, play, fast forward/search, stop, pause/still, record, audio dub, insert and eject.

The Slimcam is easier than most VHS models to pack and transport, but it is also relatively tall, making it a little more difficult to balance on the shoulder than a wider camera of the same height. The viewfinder falls in a comfortable position for right-eye viewing and the extension makes left-eyed use also comfortable. The camera section and the grip are a bit skinny so there is a little extra strain on the wrist, but the run/stop trigger and the zoom rocker are easy to reach.

All the other camera controls are well-organized and touch-coded. The biggest controls in the middle row are the full auto switch and buttons for manual focus, fade in/out and BLC/gain

up. As you learn to recognize the buttons by shape and touch, you won't have to move your eye from the finder to make adjustments; confirming legends are presented in the display.

The playback buttons are on the top edge of the camcorder and require little explanation. The camera section is a bit noisy and delivers a video signal-to-noise ratio of about 8 decibels below those for the recorder at optimum lighting. Minimum illumination is rated at 1 lux, which it achieves with a contrast range of 23 IRE units and 27.4 dB, unweighted video S/N. Using our method of measurement, minimum illumination is 2.9 lux for 50 IRE with a drop of no more than 6 dB from optimum S/N. Picture quality is very good compared to other VHS camcorders.

Audio frequency response of the mono linear track is 100 Hertz to 12.5 kilohertz, +6/-3 dB, with an audio S/N of 42.1 dB and a total harmonic distortion of 1.5 percent. The 6 dB peak at about 5 kilohertz, which is unusual, and the shape of the response curve show it to be most sensitive to the speech range that enhances intelligibility, so sound quality is attuned more to speech than music. Audio quality is average to good.

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Handles up to 3 remotes totaling 18 functions on TV, VCR or cable converter.

**MAC-10** \$29<sup>95</sup>  
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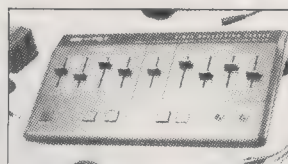
Advanced controller with LED's and 12 programmable learning keys.

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Pro look editing, adding, deleting, combining and more with push of a button!

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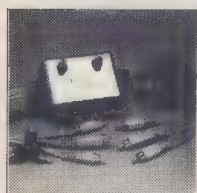
**SIMA Video Processing Center** The easy way to improve video tape quality and sound.

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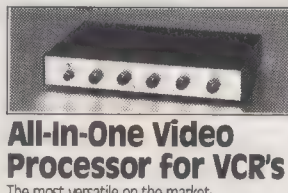
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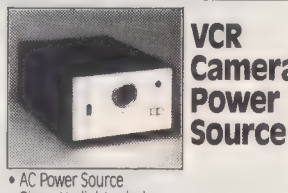
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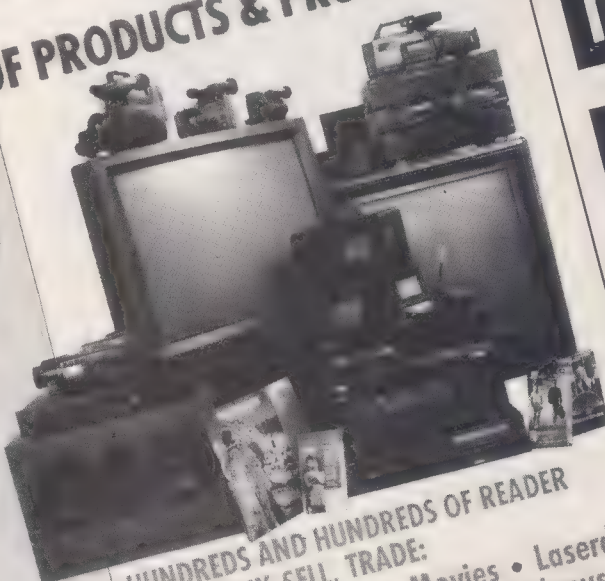
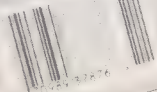
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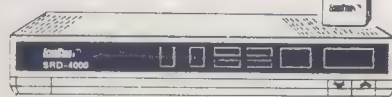


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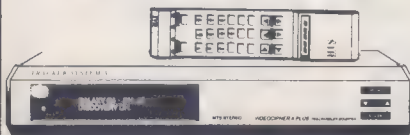
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BY BRENT BUTTERWORTH

## VIDEONICS BOING BOX

*Add crash, bam and boom to your videos*

Even though few people believe everything they see on TV, most never question what they hear. But sound is often the most artificial part of a video or film production. Technicians usually load soundtracks with effects—from footsteps and engine noises to alien voices—to enhance the impact of live sound.

Although amateur editors can produce sound effects with homegrown tools like pots and pans and coconut halves, it typically requires lots of help or an extra generation of editing. But Videonics has come to the rescue with an inexpensive sound effects device called the Boing Box.

The \$179 Boing Box combines a stereo audio mixer and a digital sound effects generator. It has two stereo audio inputs, one for a VCR or camcorder, the other for background music from CD or tape. It also has mini jacks for a microphone and headphones. There are sliders for VCR, mic and music/effects levels, and a loop-through video input, which makes it easy to hook up with standard audio/video cables.

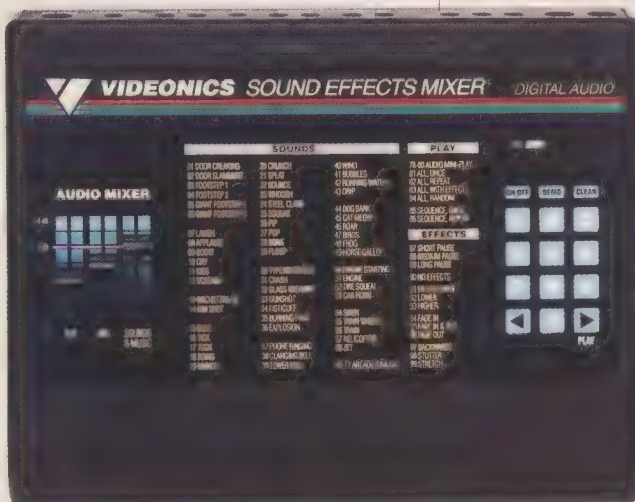
To produce a sound, just punch the two-digit number listed next to it on the front of the mixer. Its 77 sounds include human voice effects, such as screams and laughter; natural sounds like bird songs, dog barks and wind; buzzers, bells

and other noisemakers; auto, train and plane noises; crashes and explosions; and, of course, a rimshot. Because they're digitally sampled, most sounds are quite realistic. It also plays melodies, such as "Here Comes the Bride."

Custom sounds can be created through use of 12 effects, such as repeat, fade in, pitch change and backward play. For example, using the backward and lower pitch effects on the gunshot creates a jet plane sound that is actually much better than the one included on the mixer.

The Boing Box's sequencer makes it especially useful for editing. It memorizes the sounds you select, then plays them back in order. Alternately, each sound can be triggered manually using forward and reverse play keys. This makes it very easy to synchronize sound effects with video images.

Like Videonics' other products, the Boing Box offers smooth, comfortable controls and a solid feel—a welcome relief from the low quality seen in many inexpensive accessories. We think it's one of the easiest, least expensive ways to liven up a dull video. After all, *America's Funniest Home Videos* proved that for sheer entertainment value, a few boings, splats and crashes can go a lot farther than cinematic technique. ■



**Sudden Impact:**  
Videonics' Boing Box sound effects mixer takes only minutes to master, but is one of the most effective ways to add interest to home videos.

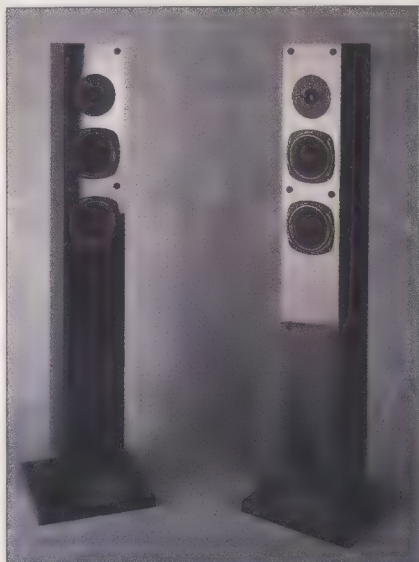


# PERSONA ONE NHT VT-1

*Super speakers  
for videophiles*

Both audiophiles and videophiles are realizing that the sonic requirements for home theater are different from those for music. A system designed to reproduce the dulcet tones of Beethoven at Carnegie Hall, or the not-so-dulcet tones of Van Halen, isn't as adept at reproducing the non-musical staccato of Ah-nuld's machine gun rat-a-tat, or the soft pillow talk of Nicole Kidman as she undulates between rustling satin sheets with Tom Cruise.

Two companies have recognized the special nature of sound for video. NHT has come to the videophile's rescue with its VT-1 video speaker, and Monster Cable has unveiled its Persona Sound System, a powered speaker pair that can



**Twin Towers:** Unlike most speakers, NHT's VT-1 is designed especially for reproducing movie sound.

The VT-1 has enhanced bass to more accurately reproduce movie lows, mid-range designed to handle dialog, and a better dispersed high end. The latter results in a slight boominess that recalls un-acoustic multiplex movie theaters.

We found VT-1s worked most successfully when placed two or three feet from, or even slightly behind, the TV set. This keeps the sound source close to the picture, yet still provides a wide enough soundstage to hide it. Placement is made a bit easier by the small footprint of the VT-1—it is 40 inches high and 5-1/2 inches square, with a flat, 10-inch-square base for stability.

The Persona One system from Monster Cable is designed for portable stereos, CD players and computers, but the seven-inch-high, lightweight pair can be also used to augment or replace the speakers in a TV set. Each of the two-way speakers attaches with adhesive-backed fasteners. One speaker houses the 10-watt amplifier, input jacks and controls for volume, bass boost and surround. A special circuit simulates surround ambience without using extra speakers, producing an effect much like the Hughes Sound Retrieval System. It places sound around the viewer so effectively, we caught ourselves looking over our shoulder for rear speakers.

Priced at \$229.95, the Persona One sounds much better than the speakers built into most TV sets, making it perfect for videophiles who want better sound without the expense or complexity of a full home theater system. The wiring can be difficult, complicated by jacks that are not solidly mounted, and the adhesive fasteners can be tough to use. But the sound is well worth the trouble.

—Stewart Wolpin

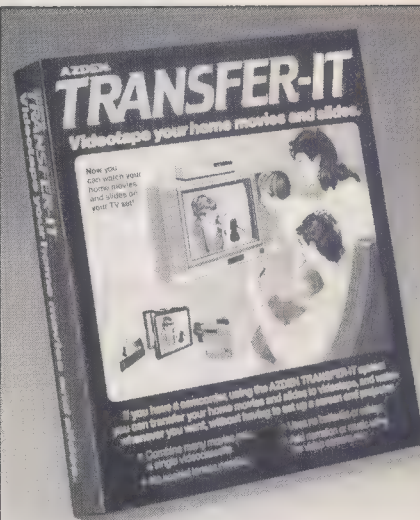


**Little Monsters:** Monster Cable's seven-inch Persona One speakers attach to any TV set.

improve the sound of your TV set.

NHT admits its VT-1 isn't great for music. But the speakers put you in the middle of car chases, explosions and machine gun fire. And they're a bargain at \$330 each.

The VT-1s have good imaging and a soundstage that lets listeners pick out particular sounds without being able to identify the precise speaker location, which is far more important in video applications than in conventional audio. When listening to an orchestra on CD, the tinkle of the triangle merely needs to come from the back somewhere. When watching an orchestra on video, the triangle has to emanate from where you see the triangle player.



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# YOUR MONEY'S WORTH

BY JAMES CARUSO  
AND MAVIS ARTHUR

*How to cut through the clutter to find the VCR you really need.*

Buying a VCR is never easy, even if all that's needed is a basic machine for watching movies. But it's an even greater challenge if you're after bigger game. Cutting through thickets of specifications, claims and advice, one ear alert to the siren song of discounts, is a daunting prospect.

It doesn't have to be. We're going to show you how to use common sense to simplify a task that frequently seems tricky enough to trip up a SWAT team. No matter how many VCRs you're confronted with, three key concepts will help you narrow your choices: use, price and context. And we're going to examine them one by one.

The first step—simple, but often overlooked—is to decide how you'll use any VCR you buy. List the uses in their order of importance, whether that order is (1) editing, (2) timeshifting and (3) watching movies—or the reverse. This way, you'll clearly know why you're buying the machine.

With this in mind, begin to look at the features VCRs offer. Focus on groups of features, rather than individual ones, since features tend to come in clusters. For example, a VCR with a key feature like a flying erase head is likely to include other useful editing features, like video dub. Narrow the search down to features you need and either already know how to use or are willing to learn how to use.

Some features, like digital coloring effects, are amusing without necessarily being useful. Others, like 181-channel capacity or year-long timer programming, have little practical value. If a deck you want is jam-packed with features you don't think you'll need, think twice. It's unlikely you're going to learn to use them properly. Features cost money, and there's no point in paying for something you have little intention of using.

This brings us to price. Along with larger feature packages, costlier VCRs often include the upgraded formats of

S-VHS, Hi8 and ED Beta. The formats deliver technically superior pictures, but before investing in one, ask whether you *yourself* can see the difference. If not, consider whether to spend extra money on a system you won't appreciate.

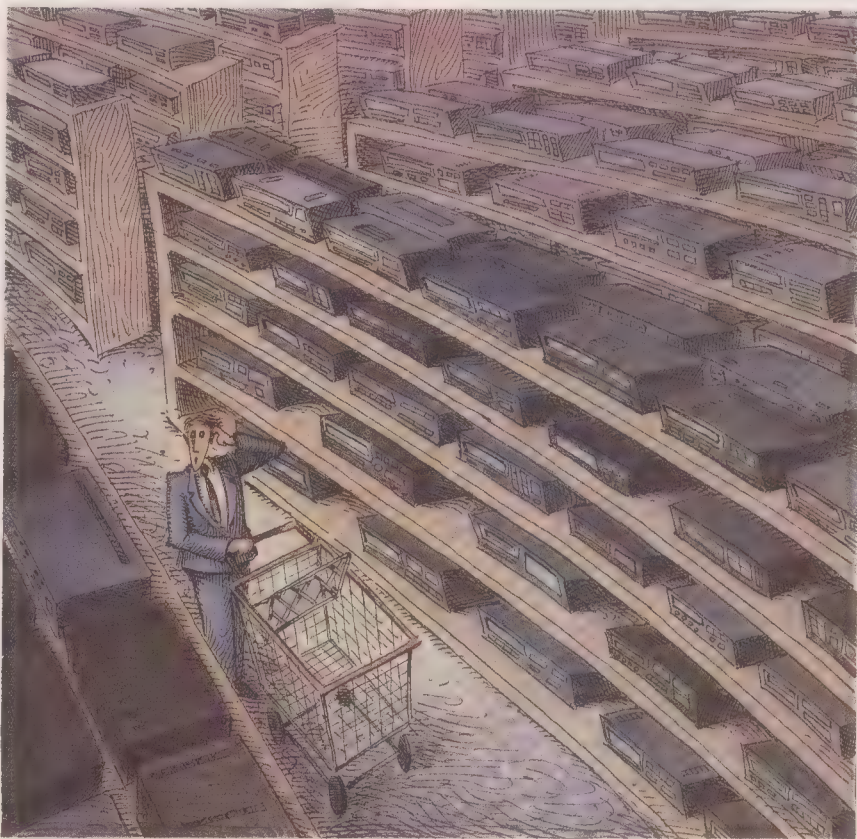
If your driving logic is simply the desire to have the very best—a perfectly valid reason—then an upgraded format is the right choice. You'll be able to run the standard formats as well and get an extra degree of protection against generation loss.

In either case, evaluate decks in terms of their context—your existing equipment. If your TV set is not capable of delivering a high-quality picture and you don't have a decent sound system

(and you're not planning to buy better equipment), you won't be able to take full advantage of an upgraded-format VCR.

On the other hand, the right VCR can effectively upgrade a TV set by adding features it may be lacking. For example, if the TV set doesn't deliver stereo sound, choose a deck with MTS and run the audio through your hi-fi stereo system. If you want to watch one channel and a videotape at the same time, go for a VCR with picture-in-picture features.

Let's look at a few specific VCRs and the situations in which they might best serve. Suppose your number-one need is full-blown video editing. You want to



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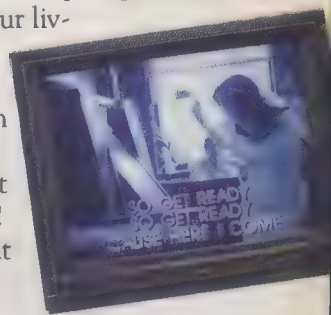
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learn how to edit or, if you're already experienced, you want to be able to create videos easily, without a bunch of black boxes and without driving yourself nuts while doing it.

The answer may be a VCR like the JVC HR-S10000, priced at \$3,500. JVC has put together several separate video processing features and special effects along with a built-in edit controller. When connected to a second HR-S10000 or another less expensive but compatible JVC VCR, the edit controller gives you preroll (sometimes called backspacing) on both machines before going into record, making it possible to make accurate edits.

The edit controller can also store eight assemble edits and create video or audio insert edits either automatically or manually. A swap feature lets users control both editing machines from one of the VCR's control panels. The HR-S10000 can fade in and out in either black or white, color correct or change to black and white, monochrome and mosaic using a built-in video processor. It also has a character generator with four character sizes and nine backgrounds.

The deck features hi-fi stereo audio and stereo linear audio tracks which can be accessed separately. The unit provides two sets of audio/video inputs and outputs and all the connectors are gold plated. If Beta is your preferred format, Sony's EDV-9500 ED Beta VCR has a similar feature package.

Stepping down in price, consider the Panasonic AG-1960 S-VHS VCR for \$1,300. It delivers good picture and audio quality, but not the sophisticated editing features of the JVC or the Sony. If you decide an upgraded format is not the way to go, a VCR like the Panasonic AG-1730 VHS deck is a good choice. To edit with either VCR, you will probably want to add an edit controller, such as the Panasonic AG-A95 or one of Future Video's line of edit controllers.

Both VCRs have hi-fi stereo as well as normal audio. Both are ruggedly built and are real workhorses in many industrial postproduction shops.

VCRs between \$400 and \$1,000 are often the most confusing to choose among. Some at this level have flying erase heads, which are essential for glitch-free editing. A few have some type of edit control interface, while others have a lot of programming conveniences.

For instance, Zenith's VRJ420 VHS VCR lets users display the complete instruction manual on screen. All you do is follow onscreen prompts to program the VCR to record programs, set the clock or execute several other features.

Other VCRs, like the Hitachi VT-F551A VHS machine, combine on-screen programming with an automatic head-cleaning system, a real plus if your number-one use is to watch rental movies.

The Mitsubishi VHS HS-U65 has a feature that should be mandatory for all VCRs—audio/video inputs on the front panel. Also included is a remote jog/shuttle dial so you can move tape in either direction, freeze or frame advance without leaving the chair. The tape transport in this VCR is super fast, taking just 90 seconds to zip from one end of a T-120 to the other. The visual scanning feature also runs much faster than most of its competitors, making this too a better-than-average movie machine.

A final suggestion: If you don't know whether to buy now or wait for new models, we recommend buying. The consumer VCR is a relatively mature device. Virtually every feature you could want is already available on one or more machines. Getting it is mostly a matter of cost, effort and your willingness to learn unfamiliar controls. By waiting, you gain little and miss much. ■

## TECH TIPS

### Search without stops

Many laserdiscs have no chapter stops, which can make finding a program segment time-consuming. By writing down the times (or frame numbers for CAVs) of key segments in a movie on a sheet of paper or a Post-it Note, keeping the sheet inside the disc sleeve and using the numbers with the disc player's time or frame search functions, you'll be able to quickly access any part of a program.

John Marsicek  
Central Point, Oregon

### Calling all tipsters

Do you know something we don't about VCRs, TVs, camcorders and other home video equipment? We'll share it with our readers if you share it with us as a "Tech Tip." We'll also give you credit and a \$25 bounty for each tip we publish. Tips should be informative and to the point. Please include your name, address and phone number—and a self-addressed, stamped envelope if you wish your submission returned. Send submissions to Tech Tips, Video Magazine, 460 West 34 St., New York, NY 10001.



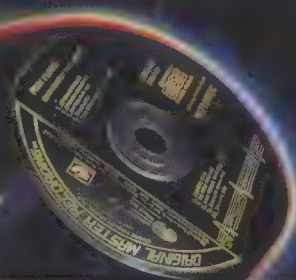
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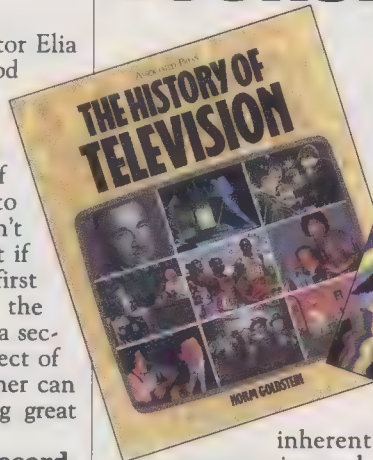


BY FRANK BEACHAM

# VIDEO BOOKSHELF

The great film and stage director Elia Kazan once wrote that a good director must know at least something about almost everything. And he followed the comment with a lengthy list of topics ranging from acting to sea life. The books below don't cover nearly so wide a range. But if any of the titles seem at first glance beyond the interest of the average video enthusiast, take a second look. Each explores an aspect of video that any home videographer can apply to the process of making great tapes.

**Audio Design: Sound Recording Techniques for Film and Video** by Tony Zaza (Prentice Hall, Englewood Cliffs, NJ; \$41) is about the language of sound. In fact, after reading this book I suggest videomakers will never think of soundtracks the same way again. Zaza takes us on a fascinating journey through the layers of sound used in a creative film or video production, and examines how each sound element contributes to the telling of the story. Zaza explodes the myth of "natural sound" and advises, "To turn the exhibition space into a dream factory, the designer must forget the assumptions



inherent in the way we perceive and start listening to sounds, not the source of sounds." Though a bit academic and laced with exotic terminology, Zaza's book is the best I've ever read on the craft of the audio designer. Highly recommended for anyone who works with sound recording.

Two additional books take us into the past and the future of television entertainment. Norman Goldstein's **The History of Television** (Portland House-A Random House Co., NY; \$19.99) is a nostalgic trip down TV's memory lane. A coffee-table book richly illustrated with large photographs from

the archives of the Associated Press, topics range from television's inventors to the Ronald Reagan and Vanna White years. Although Goldstein gives us a fine written history of the medium, the oversized pictures are what distinguish the book. Regardless of how we feel about modern television, this wistful book is a strong reminder of the powerful grip television has held on our culture for the past 40 years.

**Artificial Reality II** by Myron W. Krueger (Addison-Wesley Publishing, Reading, MA; \$29.95) is about what the author calls "the ultimate form of interaction" between humans and machines. In virtual reality, "everything you perceive is generated by a computer that responds to your movements with sights and sounds designed to make you think you are in another world." To create this new world, Krueger writes, computer-controlled video, graphics and music are combined to establish "rich relationships" between the individual and the environment. If this sounds a bit sinister, the author argues that the technology can be used as an art form "more akin to film or television than main-

*continued on page 46*



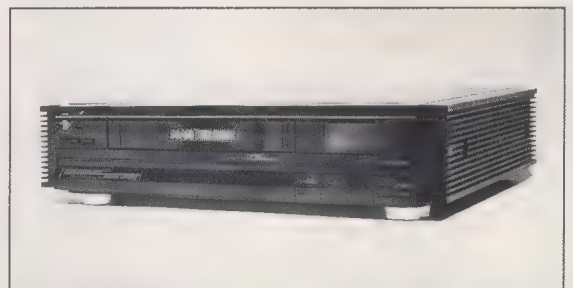
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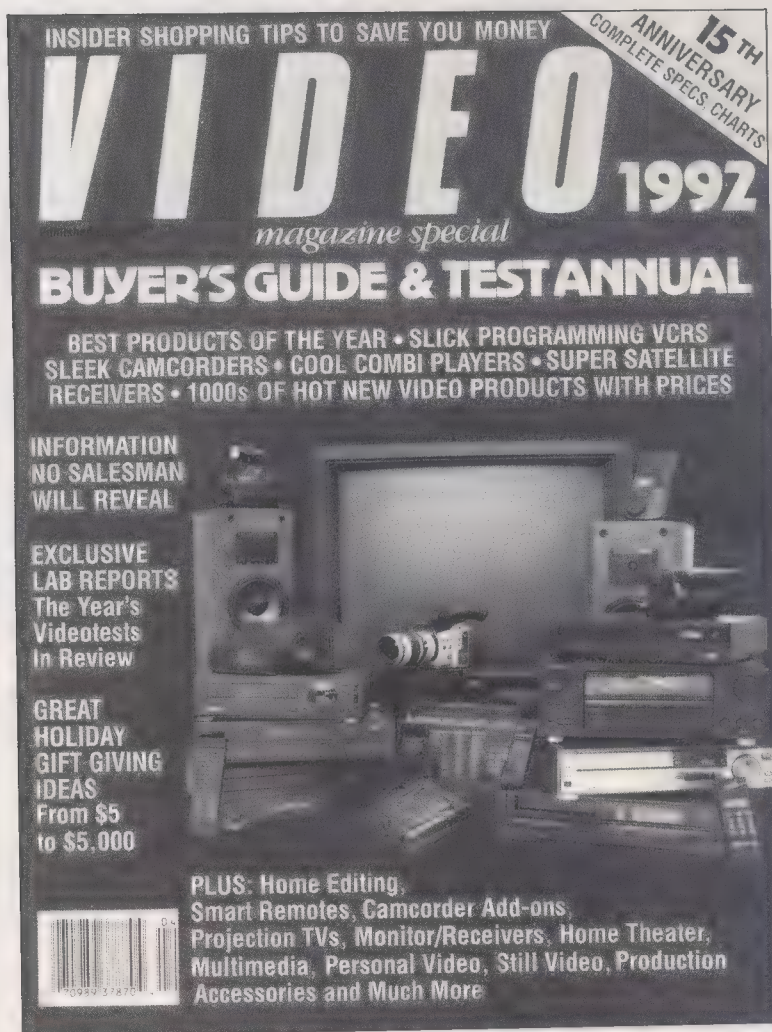
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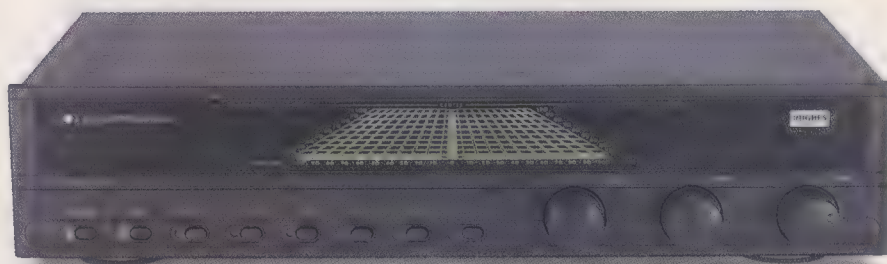
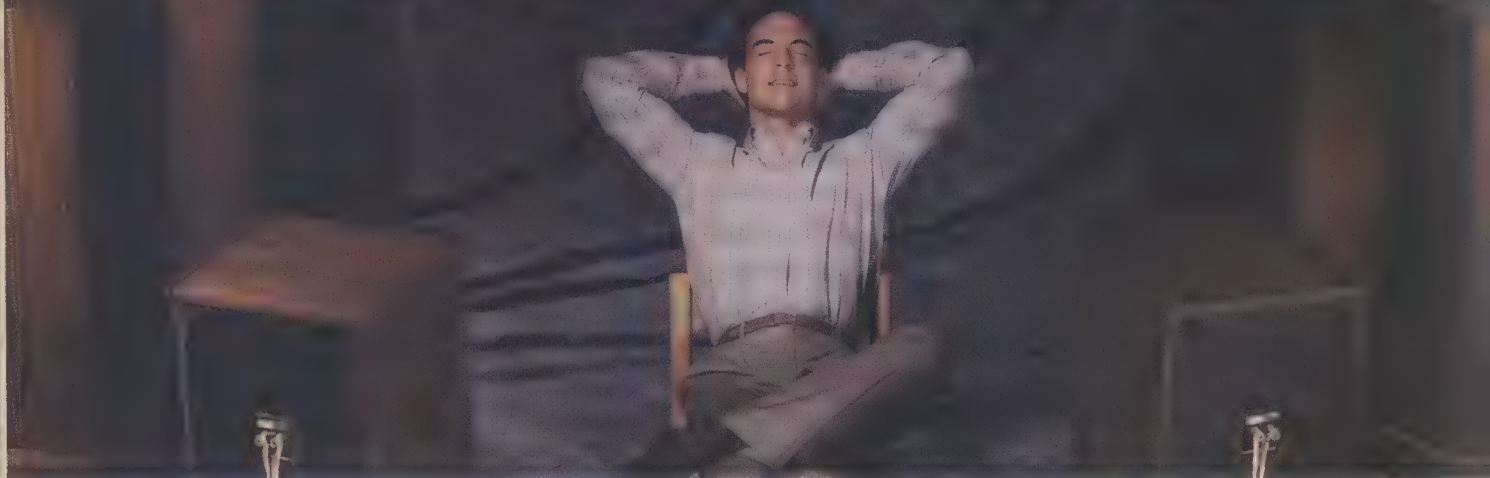
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# This is what (●) sounds like.



# This is what (●) looks like.

(●) is the symbol for the Sound Retrieval System that lets you experience true 3-D audio realism from two ordinary loudspeakers. And now, this amazing technology is available for hi-fi, as well as home theater applications.

The new AK-100 will immediately upgrade your investment in your entertainment system. It's easy to install and is compatible with mono, stereo and even surround-type coded material.

As Len Feldman said in *Video Review*/March '91, "Perhaps the most effective stereo enhancement system, one that even simulates full surround sound."

To experience the uncanny realism of this new kind of sound is...well, uncanny. You can get up and walk around the room and the sound image doesn't change. You don't have to stay in the "sweet spot", nor surround yourself with numerous speakers.

As Len Feldman wrote in *Radio Electronics*, "The demonstration was so dramatic and effective that people couldn't help but look for additional hidden speakers." Ken Pohlmann in *Stereo Review*, said "...the effect blew me away." Daniel Gravereaux, former president of the Audio Engineering Society said, "...knocked my socks off."

So forget expensive decoders and multi-speaker matrices. To restore 3-D audio realism, you don't need to discard your present hi-fi system or sacrifice a lot of living space for a room full of speakers. All you need is (●).

Hear (●) for yourself, today. Call HUGHES AUDIO PRODUCTS at 1-800-2-HEAR-3D.

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The

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VIDEO

PICTURE



# BIG PICTURE

## SHOOTS & SCORES

### *JVC's VCR/camcorder winners.*

Team a camcorder with your VCR and watch your video horizons grow. Combine the JVC HR-S4700 S-VHS Hi-Fi VCR and GR-AX10U Compact VHS camcorder and you'll be amazed at the possibilities.

First experience the high resolution picture quality of Super VHS. In addition to over 400 lines of resolution, the HR-S4700U adds advanced processing circuitry such as a Logical Comb Filter and a Color Response Improvement Circuit. Other features of note include VHS Hi-Fi with MTS, flying erase head, front A/V inputs and 1-year/8-event programmable timer.

This VCR also has brains. With its unique AV Compu-Link system, the HR-S4700U can automatically command all other components in your JVC home

entertainment center. Its Intelligent Display System walks you through the VCR operation step-by-step, while the Intelligent Access System shuttles you anywhere on the tape, in order to search, index, or skip segments. It can even find where you ended a recording and tell you how much additional record time is available.

The HR-S4700U has a lot to offer but its vast editing potential is still missing one thing — input from a camcorder. And that's where the GR-AX10U comes in. This Compact VHS model shoots even where there's little or no lighting. With its snap-on DC video light and 1-lux low light sensitivity, using this camcorder is truly an illuminating experience. Add an 8x power zoom lens with full range autofocus and auto macro, digital superimpose with 8 colors, flying erase head and multiple shutter speeds from 1/60 to 1/4000 sec. — and suddenly you have everything you need to make the most of what today's VHS technology can offer.

Yes, JVC's HR-S4700U VCR and GR-AX10U camcorder make a perfect VHS couple.

## GREAT EXPECTATIONS

### *Pioneer TV knows how to project.*

There's more to big screen TV than simply a big picture. As the centerpiece of the home theater, these big screens must enhance the quality of the entire

**The SD-P5553 from Pioneer brings high quality sounds and images to the home theater. With its wide horizontal and vertical viewing angles, you'll always have the best seat in the house.**

audio/video experience. The newly-introduced SD-P5553 from Pioneer Electronics is a perfect example of how much bigger a projection TV gets when it is built with "better" and not just "big" in mind.

The 55-inch SD-P5553 is highlighted by 820 lines of horizontal resolution and a brightness rating of 350 foot-Lamberts. The picture also expands the dimensions of your real viewing environment with a horizontal viewing angle of 140 degrees and vertical viewing angle of 50 degrees. These specifications provide undistorted viewing from any media room position. Other visual benefits include an advanced picture-in-picture feature, which divides the screen into either four or nine segments.

To complement the SD-P5553's higher visions, the model comes equipped with Pioneer's improved dynamic sound expansion processor. The system offers customized listening modes as well as optional listening modes that include theater, music and simulated stereo. For convenience, the SD-P5553 has one front-panel S-video input for easy camcorder hook-up and also features three rear-panel S-video inputs. It comes with a "smart remote" control that is compatible with most other manufacturers' infrared components.

**JVC, the inventor of VHS, has unveiled the GR-AX10 VHS-C camcorder with convenient features such as one-lux low light sensitivity, digital superimposition with eight colors and a flying erase head.**







The SD-P5553 sells for \$4500 and sets a new standard for big screen TV. It proves, at least in this case, that bigger can actually be better.

## SURROUND AROUND

*Fisher's big sounding picture.*

If the projection television is the heart of the home theater, then the audio/video component system is surely the brain. A

powerful audio/video system contains all the necessary components to make the home theater as expansive as it is in an actual theater — if not more so.

A good example of a well-equipped audio/video system is the ACS9145 from Fisher. This unit comes stocked with all the equipment necessary to complement any large-screen image with high-quality theater-like sound.

This system's powerful performance begins with the CA-9145 stereo amplifier, which offers 135 watts per channel minimum RMS of amplification. The unit is also equipped with convenient source-direct switching, 5-band graphic equalizer, auto memory, A/B, A + B speaker switching, and accompanying FM-9145 stereo tuner.

To further expand the audio-for-video experience, the ACS9145 is also equipped with a Dolby Surround Sound Processor/Amplifier (CAV-9145). This powerful processor puts out 20 watts-per-channel power to each of three speakers. It also has two-way center amplification with normal and phantom modes, as well as three switchable surround modes, including Dolby Pro Logic, stadium and simulated concert hall.

The surround sound signal is passed through the two surround speakers and the one center-channel speaker. Both the 4-inch surround speakers and the 6.5-inch center-channel speaker feature full-range air suspension, but the center-channel speaker also provides magnetic stray-field compensation. The front channel speaker has a three-way bass

reflex design featuring a 12-inch woofer and a passive bass radiator.

For those consumers who are audiophiles as well as videophiles, the ACS1945 features a double cassette deck with Dolby B & C noise reduction and a 5-disc compact disc player/changer with 8-times oversampling and dual 16-bit linear digital/analog converter.

Most of the system's functions are controlled by a new programmable audio/video remote control with a built-in LCD display. The remote controls most Fisher televisions and VCRs (which are not included in the system). All the components are housed in a 40-inch light oak finish cabinet with a glass door.

It's everything you need to expand your home entertainment horizons.

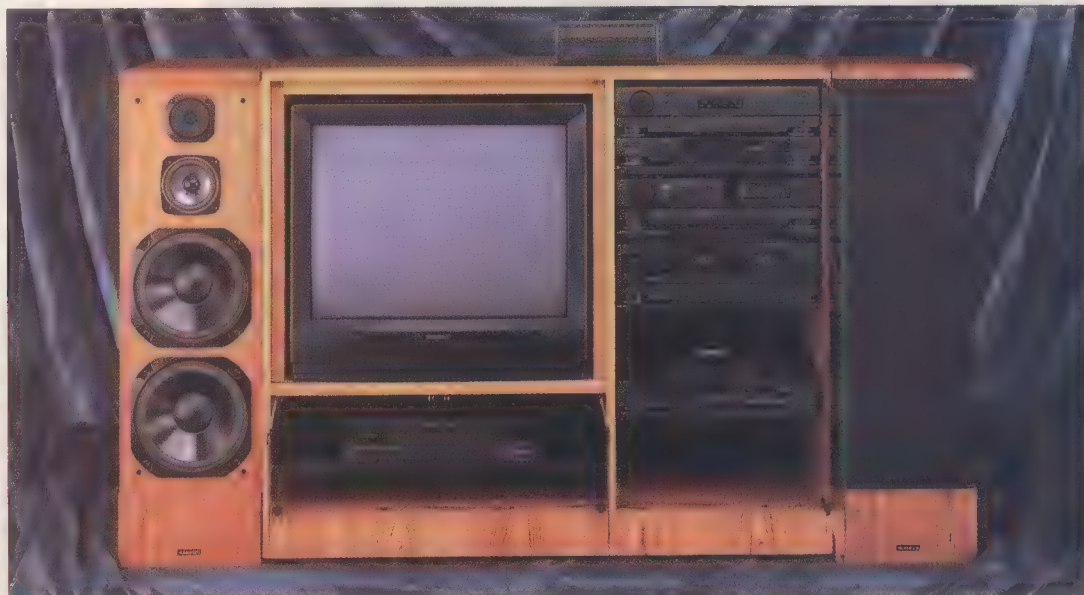
## FEEL THE DIFFERENCE

*OP/TECH lightens your load.*

Video accessories play a big part in the success of any home video production. And OP/TECH USA, the creator of the original neoprene strap, has introduced two new camcorder add-ons that free a videographer to shoot all day without having to bear too much of a burden.

Their Video Strap is specially-designed to reduce that all-too-common stress and strain to the shoulders and neck, while it's still strong enough to suspend that valued camcorder worry-free. Similarly, the

**Get theater-quality sound without leaving the sofa with Fisher's ACS9145 Audio/Video Sound System. The full-featured components in this system will provide sparkling audio quality to match your video.**



**BIG THREE**



# BIG PICTURE

Compact Video Strap is designed for 8mm or VHS-C camcorders and comes in eleven fashion colors (the Video Strap is available in seven).

Both models feature the OP/TECH USA "Connection System" that simplifies strap length customization.

Though a camcorder strap may seem like a small addition to your growing video accessory collection — it can really make a very big difference.



**Take the weight off your shoulders with OP/TECH USA's camcorder straps.**

## LISTEN UP

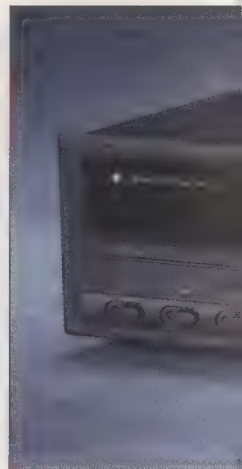
*Hughes SRS gives you an earful.*

With many of today's audio-for-video sound systems, experiencing the optimal sounds is dependent upon the listening room and the viewer's placement at the midpoint between the speakers (a.k.a. "the sweet spot"). These systems are great for the person who manages to claim this oasis of audio euphoria, but for all others the theater-like sound is virtually unable to obtain.

It is with this in mind that Hughes Audio Products recently released the Model AK-100 Sound Retrieval System (SRS) adaptor. The difference between the AK-100 and other surround sound processors is that the AK-100 was designed with the mechanics of the human ear in mind, not the mechanics of the listening room as is considered with most other surround sound decoders.

In simple terms, the SRS compensates for the recording imperfections of the microphone. For example, a micro-

**Hear what you're missing with Hughes' AK-100 Sound Retrieval System, which, unlike other processors, is designed for the human ear — not the listening room.**



three-dimensional sound can be enjoyed throughout the entire listening area with the use of only two ordinary speakers. All types of media — both audio and video — can be improved using Hughes' system because the AK-100 does not add any information that is not already found on the original entertainment source.

The AK-100 is the first standalone SRS component from Hughes, although SRS circuitry has been included in several of Sony's high-end televisions as well as select RCA television sets. The AK-100 is widely available at over 500 dealers nationwide at a retail price of under \$400.

## SATELLITE SCANNERS

*General Instrument's big picture.*

Home satellite entertainment leaders like General Instrument, an American company whose engineering ingenuity helped create the field, are at the forefront of the design and manufacture of innovative new satellite descrambling systems that can tap your home into the heavens.

Today the company offers more satellite viewing options than ever before available. General Instrument has put its technological expertise behind the VideoCipher II Plus® Super 2730R integrated receiver/descrambler. With features like a one-year/6-event VCR timer, LaserDisc quality picture, optional AnyWhere® UHF remote control, General Instrument's special patented tuner, digital stereo sound comparable to CD quality, 150 favorite channel recall and helpful on-screen displays, the





Super 2730R literally puts the viewer in complete control.

Couple these capabilities with the choice of up to 100 unscrambled "in the clear" free channels, more than 60 scrambled subscription channels, and countless pay-per-view options, and General Instrument dramatically expands the range of satellite TV home entertainment possibilities.

In fact, General Instrument is currently featuring a special limited offer that brings the Olympic Games from Barcelona — in their entirety — right into your family room. From October 1, 1991 through August 9, 1992, the purchase of the Super 2730R will also get you the Olympics TripleCast Silver package — valued at \$125 — absolutely free. A whole new way to view the Olympic Games, this package offers three full-time channels for two solid weeks, featuring all the best events from the preliminaries through the finals.

In addition to the Olympics package, you will also get \$97 worth of discounted instant pay-per-view programming

with the purchase of an optional General Instrument VIDEOpal® order recorder which provides up to 5000 instant pay-per-view ordering choices each month — all at the touch of a button. Another General Instrument technological breakthrough, the VIDEOpal allows viewers to only pay for the programs they offer.

Putting satellite TV at the heart of the "home theater", an entertainment system that features a General Instrument integrated receiver descrambler (IRD) can provide LaserDisc quality picture for your big-screen TV and digital audio sound for your surround-sound system.

General Instrument is also setting standards for home entertainment of the future with the DigiCipher™ transmission system. An advanced digital video compression technology, DigiCipher will revolutionize television with increased program capacity and improved picture quality. It is currently a leader in the race for a North American High-Definition TV standard

with FCC testing scheduled to begin later this year.

With these exciting revolutionary technological advances taking place in the world of home entertainment, there's never been a better time to experience the biggest picture that today's home entertainment can offer — satellite TV.

Ask your local video retailer for details on General Instrument products and the Free Olympics TripleCast Silver Package today, or call Allen McCabe, National Sales Manager at (619) 597-3993 for more details.

## PICTURE PERFECT

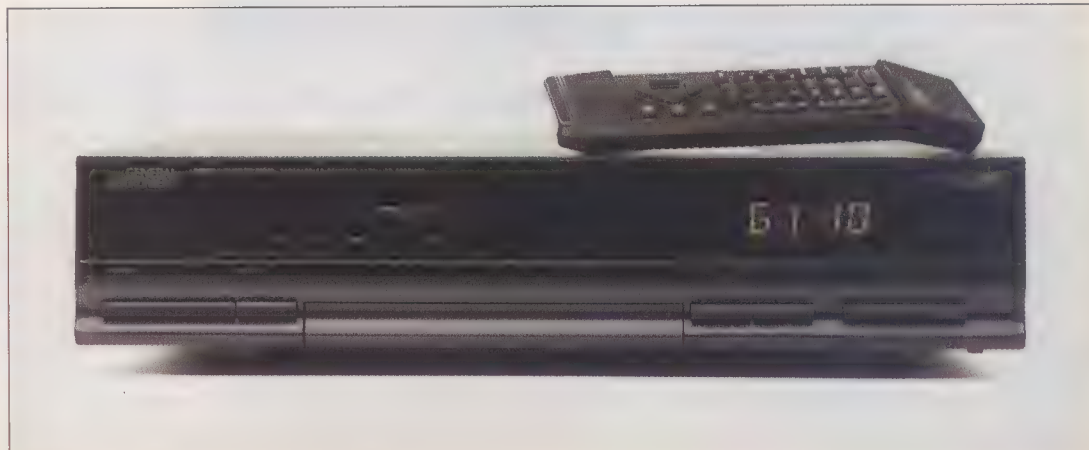
### *FOTOVIX pix preserved on video.*

Ever wonder how to transfer your still picture library onto home video? Ever wish you could add a snapshot to your video production? Wonder no more. Tamron has bridged the gap between the videographer and photographer with their FOTOVIX series of film-to-video systems. With FOTOVIX, precious memories can now be displayed and altered on any television monitor without the hassle of having to videotape your stills with a camcorder.

There are styles of FOTOVIX for any budget. The Model III and Model II-X, for example, both hook-up simply to either a television monitor or, if you wish to record the image, to a videocassette recorder. Both units are surprisingly compact, and easy to operate. They are also able to record to a still video recorder, a video printer or an optical disk recorder instead of a VCR.

Because of the differences between

**Open the home theater  
to satellite signals with  
General Instrument's  
Super 2730R  
Integrated Receiver,  
which can provide  
endless viewing,  
including up to 100  
unscrambled free  
channels, more than 60  
scrambled subscription  
channels and countless  
pay-per-view options.**





# BIG PICTURE

**With the FOTOVIX system, precious photos and slides can easily be placed in a video photo album. Both models, the FOTOVIX III and II-X can be used as overhead projectors or slide viewers.**



the still and magnetic tape mediums, both models provide a variety of features designed to adjust the video image to its highest quality, especially in terms of its color balance, saturation, and hue control.

One especially important feature is the zoom control. FOTOVIX zooms can be used to highlight and crop selected images as well as give the illusion of motion by recording the "in machine" telephoto effect. The FOTOVIX Model III features a 3x zoom, while the FOTOVIX II-X has a 6x power zoom.

The FOTOVIX accepts virtually

all forms of still-images, including negatives, positives, prints, illustrated material and even small items. In addition to creating your own video foto-albums, FOTOVIX can also be used as a video slide projector, a 35mm film viewer, and even an overhead projector. Who knows, FOTOVIX can even put you in business —the applications are limited only by your imagination.

Tamron makes a variety of accessories for use with the FOTOVIX system, including an editor, carrying case and a slide feeder that lets the FOTOVIX be used as an automatic slide projector. The FOTOVIX III sells for \$999 and the II-X for \$1899.

FOTOVIX is a small investment that makes a big difference in any hobbyist or semi-professional video editing suite.

**A big picture deserves big sound — sound like the Technics SH-TX100 THX control center provides. It can bring out the best sonics from Dolby-encoded LaserDiscs and videocassettes.**



THX system for fully reproducing the superb spatial effects of Dolby Stereo, along with accurate sonic imaging, high dialogue intelligibility and the highest frequency and dynamic range, the new Technics products implement the THX system with uncompromising quality.

At the heart of the system lies the THX control center (SH-TX100), which is paired with an AV selector (SH-SX100), three power amps for the left, right and center speakers, a pair of stereo front loudspeakers, two surround speakers, plus a THX sub-woofer for extra dynamic bass response. The combined system provides the optimum home movie performance from Dolby-encoded LaserDiscs or videocassettes. Frankly, all that's missing is a TV screen and for this, Panasonic, Technic's sister company, has provided a range of options:

The new Panasonic CTN-3178S 31-inch stereo monitor/receiver with universal remote is a perfect complement to THX sound quality, with its 700 lines of horizontal resolution, built-in 5 watt per channel stereo amp, MTS/dbx stereo decoder, audio-video surround system, and Panasonic's own Dome sound system that delivers a big sound from a very compact chassis. The 27-inch CTN-2768S screen adds picture-in-picture special effects to the feature mix. For a bigger screen alternative, the PTN-4578S 45-inch rear projection TV delivers 250 ft/lamberts of brightness and an even bigger sound system (10 watt per channel, 2-way, 4-speaker system).

With any of these TVs and THX in place in your living room all you're missing is the fresh popcorn (sorry, microwave not included).

## THX TECHNIQUES

### *Panasonic/Technic's home theater.*

George Lucas has revolutionized the movie business with productions like the Star Wars saga and his exciting THX movie theater quality standards. Now that those Lucas movies (with their Dolby Surround effects) are available for home viewing, how about bringing that theater quality home too?

Technics is doing just that with the introduction of a range of new THX-certified audio-for-video components for home theaters. Based on the professional





## QUALITY HANDYCAM

*Sony Hi8 in a small package.*

Hi8 video produces one of the highest quality images available in recordable video today. It offers videographers a better picture but, unfortunately, until now it required a much bigger package.

Sony, as you would expect, has changed this rule with the recent introduction of the CCD-TR81, a Hi8 addition to their popular and diminutive Handycam series. This video lightweight is filled with audio/video features you would expect from a camcorder twice its size.

Although the TR81 weighs only 1 pound, 12 ounces, it can produce a horizontal resolution of 400 lines as well as a significant signal-to-noise ratio improvement over standard 8mm units. A precision CCD chip is used to capture the images, while a Sony-developed IC chip is used to create dazzling Hi8 images.

Sharp images are assured courtesy of the model's newly-developed lens. In addition to a macro control, the CCD-TR81 also features a unique, full-range auto focus system that provides continuous focusing from infinity through macro — so the image is always sharp and clear no matter where your subject moves. A variable high-speed shutter, two lux low light capability, and an auto/manual exposure control dial allow you to easily handle virtually any shooting and lighting situation. Besides, the CCD-TR81 has expanded audio capabilities to complement its expansive video components; Hi-Fi stereo and Audio Frequency Modulation (AFM) enable the CCD-TR81 to bring theatrical quality sound to every home production. Your home movies can also obtain that professional touch through the use

of the built-in audio/video fader, digital superimposer with scroll, and edit-search function.

## GOLDEN HITS

*Big sounds from Mobile Fidelity.*

Mobile Fidelity, makers of audiophile music software, is a leading producer of superior compact discs for the entire spectrum of musical styles. Their acclaimed 24-karat ULTRADISC and Original Master Recordings series let you hear the performances as the artist meant for you to hear.

The 24-karat ULTRADISC is the highest quality CD available today, offering considerable advantages over conventional compact discs. The main benefits are longer disc durability and a better reflective surface. Through extensive research and development, Mobile Fidelity's engineers discovered that the stability of gold not only allows the disc to withstand the rigors of heat and humidity, but it also acts as a more reflective surface.

**Collect the classics as they  
were meant to be collected —  
on 24-karat gold ULTRADISCs.  
The precious metal provides  
tremendous durability as well as  
a more reflective surface.**

More goes into the making of Mobile Fidelity's golden hits than simply the precious metal. The process actually begins at the mastering stage where the company's engineers deliver more of the original master tape's musical messages than have before been made available to the public. In short, it is everything the artists and producers intended their discs to be — and more.

Mobile Fidelity's Original Master Recordings series of aluminum discs follow their standard of excellence. They offer a range of classic recordings that have previously been unavailable. In fact, Mobile Fidelity's entire catalog of discs — both gold and aluminum — is constantly growing. New bestsellers include the Pink Floyd "The Wall" box set, Steely Dan's "Gaucho" and the recently-released Santana classic "Abraxas." Other titles span from contemporary greats like Eric Clapton and Elton John, to blues and jazz legends like B.B. King and Sarah Vaughan, to great classical works from Stravinsky and Tchaikovsky.

## LASER SINGALONG

*Pioneer's new karaoke players.*

The big advantage to having a LaserDisc player as part of a home theater is that the same unit can play back both movies and compact discs. Pioneer Laser Entertainment has recently added a new dimension to the home entertainment experience, with the introduction of new laser karaoke combination disc players that also let you join in the performance.

Karaoke, which means "empty orchestra" in Japanese, has been gaining in popularity across the United States,





# BIG PICTURE

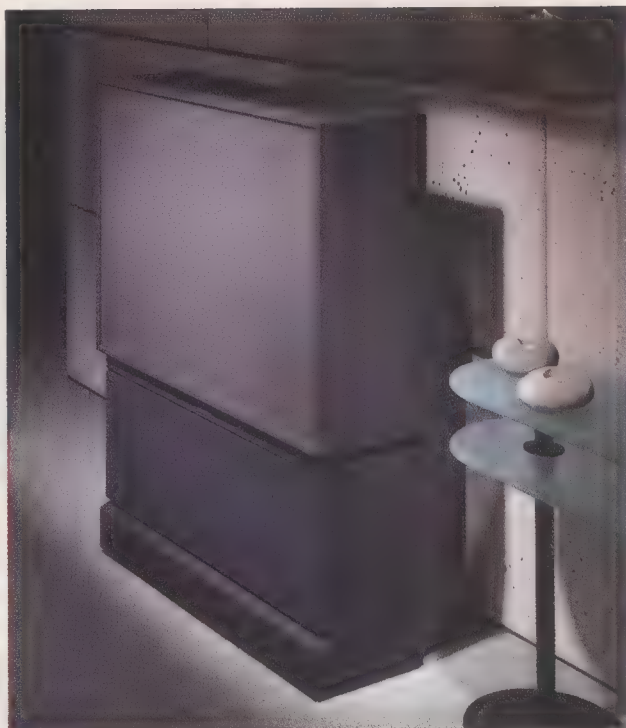
offering all the high-end features of a LaserDisc and compact disc player, along with the special karaoke feature that allows you to singalong with any audio or video disc performance.

Pioneer's recently-released CLD-V820 Laser Karaoke Combination Player is one example of this ultimate, high tech party machine. The CLD-V820 allows for extensive DSP (digital signal processing) sound field control. This advanced feature lets the singer highlight his or her voice, or improve upon it by offering four vocal effects. These styles include pop, which emphasizes high frequencies and short echoes; jazz, which has low frequencies and long echoes; ballad, with its subdued echoes and a short delay; and chorus, which creates the effect of two or three people singing at once. By using the surround function, three separate entertainment environments can be created — hall, stage and arena.

Other features included in the CLD-V820 are vocal partner control, which makes the lead vocals disappear when the singer is performing, a nine-step digital key controller that adjusts the music to match the key of the singer's voice, and a digital echo control that enhances the singer's vocal range. The CLD-V820 also has the ability to manipulate, or remove altogether, the lead vocal on any

**Mitsubishi's VS-4517S allows for a big picture without the need of a big room.**

**Likewise, the VS-5017S offers a 50-inch screen in a console that measures only 22 1/2 inches in depth.**



music video and/or compact disc.

When the CLD-V820 is not being used as a back-up band it can be used to entertain family and friends with the latest LaserDisc movie releases with dazzling video resolution and digital high fidelity. The multi-purpose CLD-V820 also features both side play, and can provide hours upon hours of diverse entertainment for under \$1000.

## VERY BIG SCREENS

*Mitsubishi makes 'em large & slim.*

Mitsubishi believes that enjoyment of a home theater is directly linked to the size of the image on the screen. The larger the screen, the bigger the viewing pleasure. To this end, Mitsubishi has led the industry with the introduction of the first 60-inch, 70-inch and now 120-inch rear projection sets.

But the image on the screen shouldn't

be overpowered by the physical size of the television. Nor should you have to sacrifice an extraordinary amount of room space or the design of your home to accommodate a television set. Mitsubishi has designed its big screen sets with these concerns in mind.

This fall, Mitsubishi is introducing two of the slimmest rear projection sets available. The 45-inch model, VS-4517S, measures a mere 20 7/8-inches deep, while the 50-inch model, VS-5017S, is just 22 1/2-inches deep. This depth is a full one-third less than conventional 50-inch rear projection sets. To achieve this design marvel, Mitsubishi has developed a new multi-element, multi-coated lens system that provides the highest standard of quality performance and still enables the set to be the industry's slimmest in its screen size.

Another design solution that is rapidly growing in popularity is to custom install big screen sets into the wall. Mitsubishi's top-of-the-line big screen televisions feature a new stepped screen and speaker design, making in-wall installation easy. The screen slightly extends beyond the front panel speakers, enabling the screen to easily fit into the wall cut-out. For a finished look, the flushed-mounted screen's narrow Black Diamond gray edge serves as a frame.

With either of these two design options, you can experience the maximum enjoyment of a Mitsubishi big screen while visually integrating the television into the design of your room and home.

**The CLD-V820 Karaoke Player does triple-duty by offering a LaserDisc player, a CD player and a sing-a-long karaoke.**





# TECHNICALLY SPEAKING

## VHS vs. 8mm: Is smaller really better?

BY RODERICK WOODCOCK

Progress rarely moves in a straight line. Every giant step forward usually prompts at least one step to the side. Sometimes, the tradeoff is subtle. Take 8mm tape, the innovation in miniaturization that led to the rise of mini-camcorders. In most respects, 8mm's a wonderful medium, but its very compactness gives it a disadvantage that may not be immediately apparent.

The tape's small size allows dust particles to interfere with the picture and sound to a greater degree than with VHS tapes. If they're large enough, these dust particles can cause dropouts, or momentary interruptions in the video and audio signals. And here, 8mm's nar-

crons), but about a third longer.

However, dimensions don't tell the whole story. The 8mm format uses metal tape, which has finer particles and a greater ability to record magnetic information than the oxide tape used in VHS cassettes. This makes it possible to obtain excellent picture quality from slow speeds and narrow tapes.

Make no mistake about it, 8mm looks good and Hi8 looks very good. The problem is, while recording density and picture quality improve and equipment gets smaller, dust and dirt particles re-

other disadvantage not shared with VHS. The standard method of recording 8mm audio is frequency-modulated (FM) hi-fi, which records the audio with the video. A really big dropout thus causes an audio loss as well. With VHS, even if the audio is recorded in FM hi-fi, there's always a "low-fi" linear audio track to fall back on, a feature 8mm doesn't offer. (A linear audio channel is part of the format's specifications, but no manufacturer uses it.) A few 8mm machines, including some Sony 8mm and Hi8 VCRs and the company's Hi8 CCD-V5000 camcorder, offer digital PCM stereo audio channels. But these are exceptions. For the mass market, AFM audio is the rule for 8mm.

While I'm a fan of Hi8, which is competitive in picture quality with



**Picture Problem:** Scene from the All-News Channel shows how dropouts can obliterate a picture.

rowness, usually an advantage, works against it.

What it all comes down to is a question of real estate. With videotape, as a rule, the more you have, the better the picture. Consider the following arithmetic. In SP speed, a single 8mm video track is 20.5 microns wide and 6.2 centimeters long. (A micron is one-millionth of a meter; a typical human hair is 78 microns in diameter.) By comparison, a single VHS video track is 58 microns wide and 9.6 centimeters long, occupying more than four times as much tape. Even in EP, VHS takes up more tape space than 8mm in SP, with tracks that are almost the same width (19.3 mi-



**Dropout Dilemma:** NBC's switch to M-II VCRs means lower cost for NBC, but more dropouts.



**Impaired Image:** Los Angeles newscaster John Beard distorted by an M-II dropout on a KNBC broadcast.

main the same size. A particle 10 microns wide produces a bigger dropout on an 8mm tape than on a VHS tape. On VHS, the particle would have to be three times as large to produce the same effect.

Large dropouts in 8mm lead to an-



**Tiny Troubles:** Dust on 8mm tape can cause dropouts like the horizontal line in this shot of soldiers training.

S-VHS, dropouts and other picture impairments occur with enough regularity that it's become difficult for me to fully trust the format. The dropout compensators built into every 8mm camcorder and VCR don't always eliminate the problem. Just when you think you have a great-looking tape—zap! You're looking at a major picture glitch. Or worse, a humongous head clog.

Videotape makers, like 3M, Maxell and Sony, are aware of this problem and have recently introduced tape formulations and tape shells designed to resist the entry of dust and debris. Some of these shells incorporate anti-static components, specially treated plastic parts





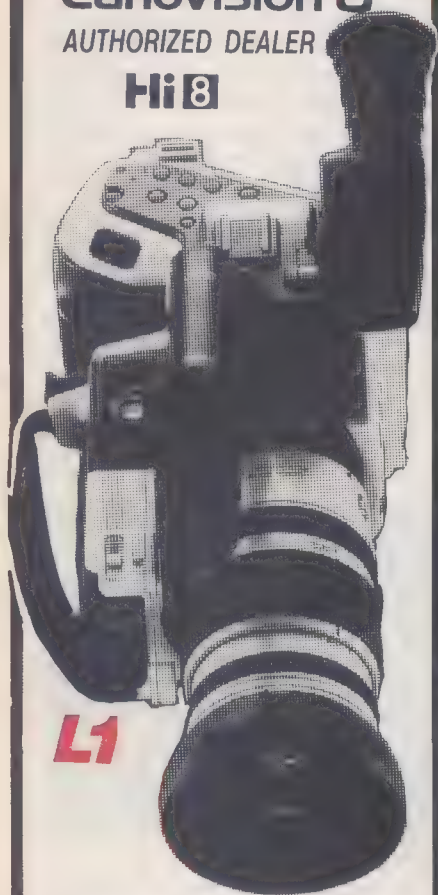
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that repel dust rather than attract it.

Unfortunately, these changes are unlikely to alter the habits of camcorder consumers, impressed by their dealers' pitches about "pocket-size" 8mm cassettes. A shirt pocket or a purse is the last place anyone should store a cassette. The hinged plastic case is the proper place to consign a cassette for short- or long-term storage. Stored in their cases, tapes shouldn't pick up much dust. But tapes attract dust when they go from case to camcorder. Greater risks occur inside the camcorder, where the tape is laced around the video drum, exposed to dust and other dropout-inducing contaminants.

Even network broadcasters, who are just as attracted to smaller, more economical formats as consumers, have begun to see their tapes suffer as a result of the new technology they've embraced. For 20 years, the two-inch Quad format was the workhorse of the TV industry, giving way to the one-inch Type C format in the mid-'70s. Now Type C is under siege as broadcasters turn to smaller formats like Betacam and M-II.

All three are half-inch analog formats, subject to onscreen dropouts just like 8mm and VHS, but they offer vastly improved picture quality over Beta and VHS. Unlike consumer-grade equipment, which relies on the "color under" system, Betacam and M-II components use separate heads to inscribe parallel tracks for the color (chrominance) and black-and-white (luminance) signals, rather than combining them as do Hi8, S-VHS and ED Beta components.

But the inevitable consequence of squeezing the same NTSC video signal into an ever-decreasing amount of video real estate is taking its toll. The number of on-air hits, glitches and "impairments" (an industry term for a screw-up) is on the rise. While NBC's technical honchos are undoubtedly "proud as a peacock" about their cost-effective switch from one-inch tape to M-II, I'm sure I'm not the only one who catches the daily roster of tapes that air with wrinkles, hits, onscreen flagging and other anomalies that were a rarity in the days of one-inch tape.

Years ago, when 8mm was unveiled, I envisioned a time when my VHS/Beta library would be replaced with a diminutive library of 8mm cassettes. But this hasn't happened. Nice as 8mm is in many ways, I just can't rely on it. It's not significantly better than standard VHS, which has become more cost-effective thanks to the \$3 brand-name tapes that are now the norm in every supermarket and drug store across the country.

Hi8 and 8mm make the most sense for me as acquisition formats. Most pro-

fessionals agree—they usually dub Hi8 tapes to a larger format for editing and archiving. Many amateurs—as well as *Video Magazine's* editors—often shoot in Hi8, then use the camcorder as the playback deck in an editing system with an S-VHS or ED Beta VCR as the recorder. Using the latter method, you may suffer more dropouts, because the original tape spends more time running over the rollers and grinding back and forth across the video heads, but you save a generation in editing. For amateurs and semipro, this may be the best way to go until consumer digital videotape, CD-Video camcorders or some other promising, dropout-free recording method makes it to market. ■

## BOOKSHELF

*continued from page 34*

frame computers." He sees this brave new world enriching the human experience. Let's hope he's right.

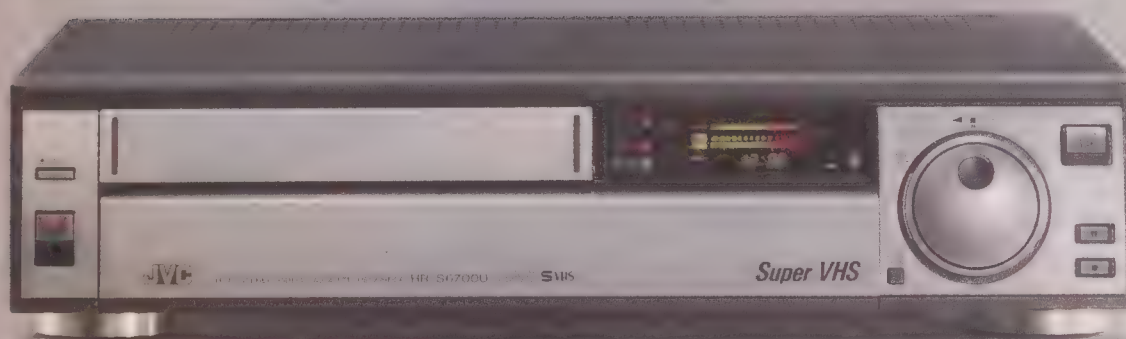
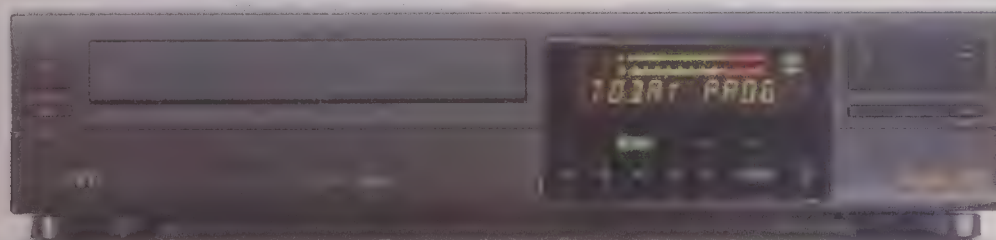
A new edition of **How to Tape Instant Oral Biographies** (Guarionex Press Ltd., NY; \$5.95) by New York *Newsday* reporter William Zimmerman is out just in time for the holidays. This is a guide to taping the life stories of family members or other interesting people, an activity that has grown in popularity in the age of the camcorder. An oral history from a family member, on video or audio tape, makes a meaningful and treasured holiday gift, and costs little to make. This book is not recommended for journalism school graduates or skilled interviewers, but for those who need guidance through the interviewing process it's a winner.

The only thing wrong with Gordon McComb's excellent second edition of **Troubleshooting & Repairing VCRs** (TAB Books, Blue Ridge Summit, PA; \$19.95) is the title. It sounds like a boring tome for the maintenance library of a repair shop rather than what it really is—an excellent guide to home VCRs with a lot of good basic stuff about how television works thrown in. If you can build a Heathkit, you can handle McComb's instructions on how to perform routine VCR maintenance. But there is much more here than instructions for cleaning heads and replacing rubber belts. McComb takes us on a very readable tour of the technology of American TV and tells us, in plain language, how video recording works. The book also has excellent problem-solving guides that will save hours of frustration for tinkers. If I were teaching a class in basic video for laymen, this book would be a primary text. ■



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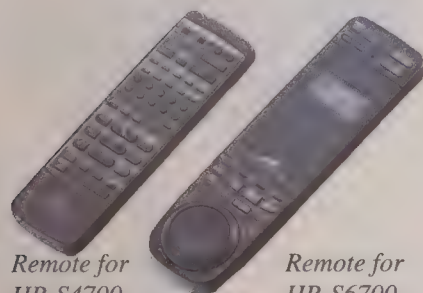
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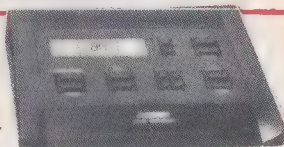


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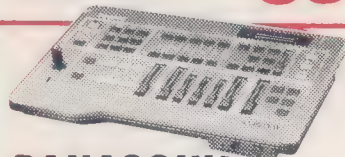
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EDITED BY BRIAN CLARK

# NEW PRODUCTS



## Panasonic adds digital effects generator

Panasonic's WJ-AVE3 digital effects generator offers eight digital effects. Digital still and strobe can both freeze a single frame and flash it on the screen at adjustable speeds. Digital mosaic produces an image of variously shaded squares. The art effect adds colors to portions of an image, while the paint effect gives colors a hazy appearance. Negative/positive reversal switches light and dark portions of an image. Screen images can also be reduced to quarter-size and moved around the screen, and effects can be synchronized to the beat of a soundtrack. The title memory holds two pages of titles and offers five borders, eight screen colors and adjustable background colors. An audio mixer handles three inputs.

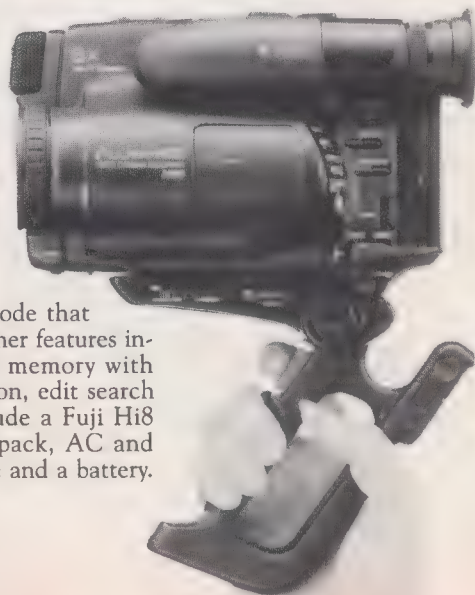
**Price: \$1,100.**

For additional information, circle No. 144 on Reader Service Card.

## Fuji compact format upgrades to Hi8

Fuji has introduced a compact Hi8 camcorder that incorporates its unique multi-action hand grip, which also functions as a low-angle tripod. The camcorder's 410,000-pixel CCD produces more than 400 lines of horizontal resolution. Audio is enhanced by AFM hi-fi stereo sound on both playback and record. Its 8x power zoom lens uses through-the-lens autofocus and includes a macro mode that focuses down to a quarter-inch. Other features include a seven-speed shutter, title memory with eight colors, backlight compensation, edit search and edit switch. Accessories include a Fuji Hi8 metal tape, rechargeable battery pack, AC and RFU adapters, a remote, A/V cable and a battery.

**Price: \$1,600.**



For additional information, circle no. 145 on Reader Service Card.





## Radio Shack introduces Memorex VCR

Radio Shack shifts this season from Realistic video components to the Memorex brand. Among its first entries is the Memorex Model 100 VHS VCR, which uses the new midmount cassette design. It's a four-head deck that offers frame advance and slow motion. The hi-fi stereo sound features MTS.

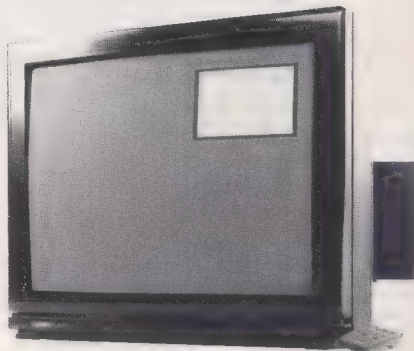
**Price:** \$499.95.

For additional information, circle No. 146 on Reader Service Card.

## Sylvania 31-inch TV emphasizes audio

Sylvania's SPC3185 31-inch TV set features 25-watt surround sound with MTS and dbx. The Super Window picture-in-picture feature monitors a second channel when used with a VCR. The window can be moved to any corner, and can be swapped with the main picture. The Heads Up remote control, which includes a learning mode, controls the TV set, most VCRs and cable boxes.

**Price:** \$1,499.



For additional information, circle no. 147 on Reader Service Card.

## Sima lights up home videos

Sima's CamPower mini video light is designed for camcorders that use Sony NP-type batteries. It attaches between the camcorder and the battery, drawing power from the same battery. The 15-watt light has a tilt control and variable height adjustment. The light weighs five ounces.

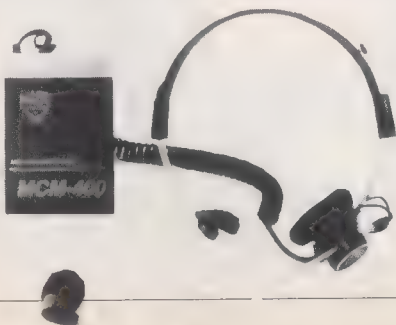
**Price:** \$39.95.

For additional information, circle No. 148 on Reader Service Card.

## Mixer adds options to home videos

Nady's MCM-400 mini camcorder microphone mixer permits audio to be mixed as video is shot. The system consists of a narrator headset and a small mixer that clips onto a belt or a strap. The MCM-400 is capable of mixing between two external mics and the narrator headset. There is also an auxiliary input for use with a source with its own output level control, such as a personal cassette or compact disc player.

**Price:** \$69.95.



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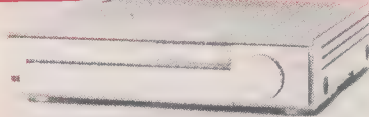
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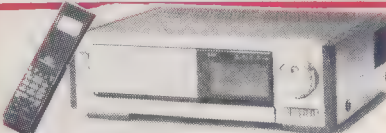
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# Q&A

BY RODERICK WOODCOCK

## Queries on ME tape, lux ratings and convenience outlets

**Q** An article in the September 1985 issue of *Video Magazine* stated that when metal evaporated (ME) tape arrives, recording time may be extended to as much as three hours in SP. How could they have done this if ME tape was made for standard 8mm camcorders? When and why did they remove the ME sensor from standard 8mm camcorders if metal-evaporated tape was supposed to provide a better picture?

Robert P. Kanach  
Lafayette Hill, Pennsylvania

**A** The projected three-hour playing time for ME tape mentioned in that story was based on the information available six years ago, so don't hold us to it now. At the time, we thought ME tape would be much thinner than metal particle (MP) tape, thus allowing more tape to be wound onto the spools. All ME tape is 10 microns thick, while two thicknesses of metal particle (MP) tape are available: 10 micron for 120-minute tapes, and 13 micron for 90-minute and shorter tapes.

A thinner ME tape is likely in the future, since even the longest 8mm tape now available is still too short to offer two-hour movies in the PAL version of 8mm, where the linear tape speed at SP is 2 centimeters per second, compared to 1.43 cm/sec. for NTSC.

An ME sensor is not really useful for standard 8mm camcorders. While ME tape can improve Hi8 recording, it can't significantly improve 8mm recording—certainly not enough to warrant the extra expense over MP. If an 8mm camcorder has an ME sensor, it probably adjusts for the thickness of the tape, thereby ensuring an accurate tape remaining readout.

*Video Magazine welcomes your questions. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address queries to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.*

**Q** Panasonic's PVS-575 consumer-grade S-VHS camcorder has a 1-lux sensitivity rating, while its industrial-grade AG-460 S-VHS model is rated at 25 lux. Why the big difference? Would the AG-460 be suitable for low-light shooting?

David Barnes  
Denver, Colorado

**A** Like other professional camcorders, the AG-460 is designed for maximum horizontal resolution, not sensitivity. Pros don't need 1-lux sensitivity because they carry lights. Consumers don't like to use lights, so their camcorders are designed for maximum sensitivity.

In order to maximize horizontal resolution, the AG-460 uses two half-inch CCD pickups, one for color and the other for luminance. It's the only one-piece, two-chip S-VHS camcorder available. Most professional camcorders use two or three chips, while consumer camcorders rely on a single CCD.

If you intend to use your camcorder for anything more than casual taping, then go for the AG-460. It's ideal for semiprofessional use, and augments its two-chip design with hi-fi audio as well as a 62mm video headwheel, which pro-

vides more stable pictures than consumer camcorders using the smaller 41mm headwheel. But if you buy the AG-460, get a good light to go with it.

**Q** Why don't VCRs have an outlet on the back to plug a TV set into so when the VCR is turned on, the TV set will turn on too?

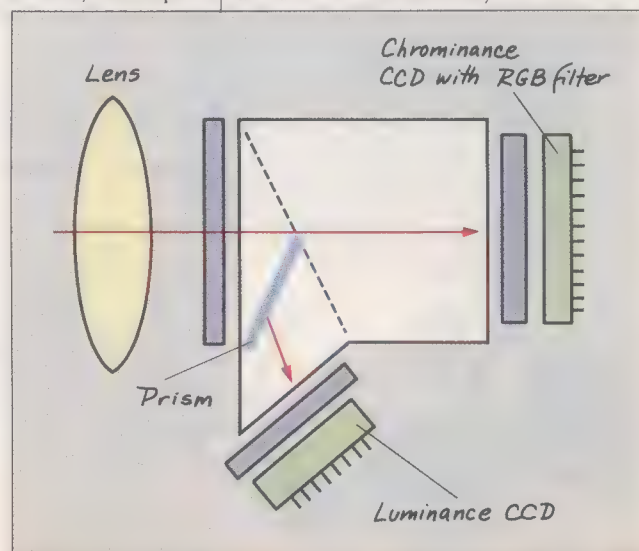
Ernie Gottschalk  
Vale, South Dakota

**A** This feature already exists, but not on all makes or models—it's referred to as a switched AC outlet. It provides power only when the VCR is turned on. More common is a simple unswitched outlet, which provides power all the time, which is not what you want. A few VCRs, including JVC's HR-S6700, have a switch that converts the outlet from switched to unswitched.

Before buying a new VCR just to get this feature, however, make sure it will work with your TV set. Many newer sets don't like to be unplugged—they forget all the adjustments you may have made for picture and channel programming.

Also, many new sets no longer have mechanical on/off switches, so powering them up from a switchable AC outlet on a VCR won't necessarily turn them on.

**Double Vision:**  
Cross-section of Panasonic's AG-460 S-VHS camcorder, showing how it uses two CCD pickups—one for luminance, and one with an RGB color filter for chrominance. The result: 470 lines of horizontal resolution.







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## SPECIAL SECTION: MOVIE SOUND COMES ALIVE

Videophiles who are also audiophiles no longer have to settle for sound systems better suited to Sibelius than Spielberg, *Pictures at an Exhibition* rather than *Predator 2*, cello solos instead of Han Solo. Component makers are catching up to the special demands of movie sound. The systems they're creating let video lovers luxuriate in grand aural spaces that precisely capture the high-velocity thrills films deliver—and without sacrificing clarity or intimacy. After all, a home theater should not still sound like a living room.

This special section takes you inside the growing field of equipment designed to reproduce movie sound at home. The good news is you don't have to win a lottery to afford it. But, in case you do, "Pump Up the Volume" by contributing editor Lawrence B. Johnson demystifies THX, the exotic sound system created by movie makers themselves, first for theaters, now for media rooms.

Next, "Breaking the Surround Barrier" takes a fresh look at surround sound, which is hardly a new wrinkle. But you may not know how much good gear—receivers, speakers and decoders—is to be found at the lower end of the price ladder. We challenged three of our sharpest listeners—senior editors Kenneth Korman and Brent Butterworth and contributing editor Steve Daly—to each evaluate the same three A/V receivers using different sets of surround speakers in different listening environments. You'll be startled by what they found.

The message is that movie buffs don't have to settle for less. Whether the key issue is technology or price, there's a real choice among audio systems designed for your needs. And once you check it out, you'll find movies at home will never sound the same.

BY LAWRENCE B. JOHNSON

# PUMP UP THE VOLUME

*Thrill to theater sound at home with THX's powerful, stylish take on audio for videos.*

Ever get the feeling, despite your careful and considerable investment in a home theater system, that the closest you've come to capturing the cinematic thrills of *Blade Runner* or *Silverado* is the bowl of popcorn in your lap?

You've got it all: a big screen, surround-sound gear and laserdiscs. But those high-powered ingredients just don't deliver the visceral impact experienced at a quality movie house. Could be your living room soundscape is all wrong. Could be there's an X factor missing—specifically, a THX factor.

That's the ticket, say the folks at Lucasfilm, creators of the *Star Wars* adventures and the *Indiana Jones* series, and

developers of the integrated film sound playback system called THX. Engineered by Tomlinson Holman, technical director for Lucasfilm (the corporate universe of producer George Lucas), THX was designed originally for movie houses. Now, as more theaters gear up to meet its stringent performance standards, THX is moving into home theaters in Holman's own adaptation.

Neither Holman nor Lucasfilm manufactures or sells THX-certified components for the home. The technology is licensed to hi-fi companies, of which 11 hold official status in the THX fold at this writing. Of these, Technics, the first licensee, is the only one to offer a full







**Room to Rumble:** THX media den shows front and center speakers plus a set of side speakers (far right).

THX home system. It's not an inexpensive proposition. The complete package—all the speakers, a processor and three amplifiers, each rated at 100 watts per channel—comes to a suggested price of \$12,000. More specialized companies, like Lexicon and NAD, toot the THX horns they play best (see “THX at Home—A Guide to Who Makes What”). And additional firms are soon likely to introduce THX components.

Unlike Dolby Stereo, which it incorporates, THX is not an encoding process. There are no THX movies. Any film, says Holman, will benefit from playback through a THX system of signal routing, balanced amplifiers and matched speakers. Essentially, the home

application of THX has the same objective as Holman's original commercial purpose: to bring cinema sound systems—a motley assortment, to put it kindly—up to speed so they can actually reproduce the stupendous soundtracks in George Lucas' films.

“Up to the 1950s, before TV really took off, movie sound had been the standard,” says Holman. That was back in the days of huge horn speakers and hot, low-powered tube amplifiers. When TV came along, movie theaters found themselves scraping to survive and they began taking a lot of economic shortcuts. They certainly didn't try to keep up with state-of-the-art sound, and through the '60s and '70s as new cinemas were built, most of them didn't have very good sound systems at all.

“When we began the THX project in 1980, we did an analysis of theater sound around the country and found a pretty sad state of affairs,” recalls Holman. “High-frequency distortion, honky midrange, poor bass response—all these things were commonplace, along with uneven coverage of the listening area and inadequate provisions for any kind of surround sound. Much of what passed for surround was left over from the '50s. Effects channels with loudspeakers



**Inside Story:** Technics' THX processor brings the laserdisc to life with the help of three matched amps.

placed in rear corners would be switched on only to produce special effects, then switched off. People sitting close would get creamed. Those sitting further back wouldn't hear it at all. Our goal with THX was to bring true hi-fi sound back into theaters and establish a standard not only of quality but of performance parameters, from theater to theater.”

What Holman and Lucas wanted was to recreate in cinemas the exact sonic topography—the minutely detailed soundscape—that had been generated for such films as *Return of the Jedi* and *Raiders of the Lost Ark* when the soundtracks were produced. Through the loudest march music and the flash-



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# PUMP UP

iest weapon blasts, the producer and his engineer wanted every syllable of dialog to be clearly understood.

Toward these ends, Holman devised his basic scheme of sound dispersion for movie theaters. It begins with matched loudspeaker arrays serving center, left and right channels. The center channel should be equally prominent because it's needed to articulate dialog. Numerous matched surround-sound speakers border the listening area, but the drivers do not face the audience: To achieve a "sourceless" aura of ambient sound, specially designed Janus-faced speakers fire bidirectionally along the wall with the



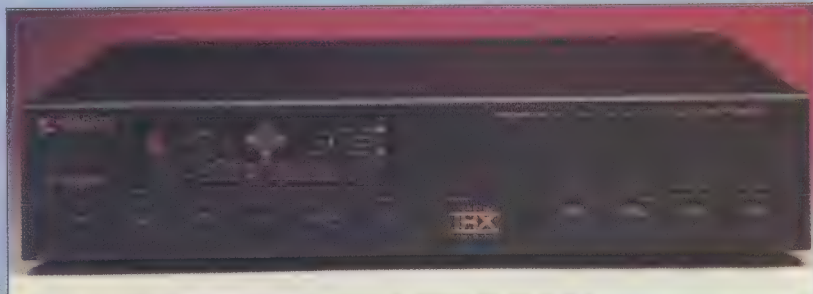
**Low Rider:** Miller & Kreisel's powered subwoofer anchors a full line-up of THX-certified speakers.

blank sides to the audience. Finally, the sonic image is anchored in subwoofers.

For power, the THX movie theater layout uses identical amplifiers capable of equal sound pressure levels in the forward array and surround speakers alike. And the whole system is governed by Holman's proprietary surround processor/crossover, which incorporates Dolby Stereo (the professional version of Dolby Pro-Logic), but is more stringent about dialog location and offers a completely different philosophy of ambient sound with its "sourceless" concept. Holman good-naturedly insists that when the jets come screaming in overhead in *Top Gun*, it's his own electronic legerdemain—not Dolby's—that makes you duck.

The designation THX, by the way, has a double provenance. It refers to the

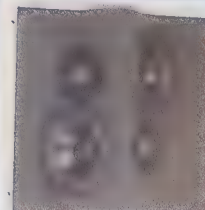
*continued on page 108*



**Nerve Center:** The \$2,199 DSL Three surround processor is the centerpiece of Fosgate's THX system.

## THX At Home-- A Guide To Who Makes What

Two years ago, when THX began its journey from movie theaters to home theaters, Technics invited a group of journalists to experience the adaptation firsthand at its headquarters in Osaka, Japan. The demonstration was unforgettable: It was the scene from Steven Spielberg's *Empire of the Sun* in which an American P-51 Mustang strafes a Japanese internment compound. Amid the roar of engines, the explosions, the horrific thud of machine-gun rounds striking the earth, a dazed, exultant boy cries out, "P-51 Mustang, Cadillac of the skies!"



At first, Technics was the only company authorized by Lucasfilm to market a complete THX home system: a signal processor plus amplifiers and speakers to serve the right, left and center front channels, as well as left and right side-wall speakers for the mono-ambient channel, and a subwoofer. Technics initially offered two system prices (with and without the amplifiers). But now it strictly recommends the integrated package at \$12,000. Nor does Technics encourage over-the-counter retail sales. It prefers marketing through custom installers who can provide the needed setup expertise.

However, Technics has been joined by nearly a dozen more companies that offer THX home components. Only one other, Fosgate-Audionics, offers the complete package. Its nerve center is the DSL Three digital surround processor, for \$2,199, recently complemented by the Model 4100 four-channel amp, for \$879. "Four 4100 amplifiers can achieve sound pressure levels exceeding 105 decibels," notes Fosgate, "when coupled with a Home THX-certified loudspeaker system in a typical home environment of 3,000 cubic feet or less." The speakers, just coming to market, were designed for Fosgate by Duntech Audio. The array of three forward speakers, twin subwoofers and an ambient pair is priced at \$8,500.

Five companies have developed THX-approved speaker systems. Miller & Kreisel, known for satellite-subwoofer arrays, pursues that scheme in a THX layout using three matched front satellite speakers and a powered subwoofer plus rear satellites. Total cost: \$8,500. Snell Acoustics, which offers a complete seven-piece speaker package for \$4,993, has just added a THX array (including a subwoofer) priced at \$7,200 for in-wall installation. Triad

*continued on page 102*

### Sideliners:

Side-channel speakers, like Triad's InWall THX cluster (above) and Altec Lansing's AHT 2100 (below), direct sound waves in two directions to keep the source diffuse.





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**VHS: The Universal Video Language**

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BY BRENT BUTTERWORTH,  
STEVE DALY AND  
KENNETH KORMAN

# BREAKING THE SURROUND BARRIER

*A test of 3 A/V receivers reveals Pro-Logic's best-kept secret*

## HANDS ON TEST

The surround barrier has been broken. Dolby Pro-Logic surround sound—the audio foundation of any home theater—no longer demands a \$5,000 budget, a high-end retailer and expensive professional installation. A capable and complete Pro-Logic surround-sound system can now be had for less than \$1,000.

But old habits die hard. Many who are aware of budget surround-sound gear write it off as a lackluster imitation of the real thing. And most still consider home theater and surround sound to be expensive playthings for movie stars and corporate titans.

It's time to change this perception.

When we first encountered budget surround systems, anchored by audio/video receivers that cost around \$600 or less, we were skeptical such inexpensive receivers could perform well compared to the \$1,000-and-up receivers and decoders *Video Magazine* usually tests. But the bargains were too good to write off, so we rounded up three of the least expensive A/V receivers available—Pioneer's \$585 AVX-4900S, Onkyo's \$630 TX-SV50 PRO and Technics' \$450 SA-GX505—and let our ears decide. We discovered that we've been missing out on some great deals.

We chose these receivers because

they all meet the minimum requirements for good surround sound—they all have Dolby Pro-Logic decoders, and amplifiers for rear speakers. The Pioneer and Technics receivers even have amps for the center channel, the all-important voice for dialog and sound effects that was usually buried in the sonic mix until Pro-Logic came along.

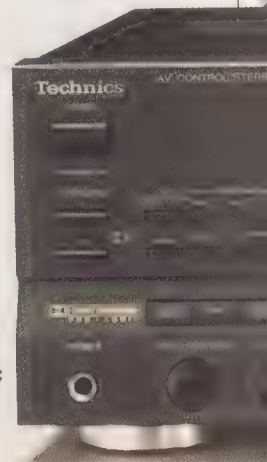
To make sure our evaluation would cover every aspect of the receivers in question, we assembled a Hands-On team of three home entertainment enthusiasts with widely varying tastes. The first, senior editor Brent Butterworth, is an action movie fan who cares only about accurate decoding and raw power. Senior editor Kenneth Korman is an audiophile who is as much concerned with a system's musical reproduction as with its ability to deliver authentic movie sound. Rounding out the team is contributing editor Steve Daly, a discerning listener who has extensive experience with most top-of-the-line Pro-Logic decoders on the market.

Each tester lived with each receiver for a week, connecting it to his home system and playing favorite fare. Each returned with a Hands-On report, evaluating each receiver in terms of his own needs. You're sure to see a little of yourself in at least one of our testers, and you'll see a lot to like in the systems they used. But most of all, you may find yourself startled by the excellent values "low-cost" receivers now offer.

**C**all me a typical male American video viewer. As far as I'm concerned, the works of James Cameron and George Lucas merit serious study. And I'd be perfectly happy if Julia Roberts and Patrick Swayze never show their faces on my TV screen again. I want floor-shaking explosions and bullets zipping around the room, not feel-good flicks set to Motown tunes.

I was pleased to find that all three receivers are capable of producing the powerful, clean sound I want, although to varying degrees. Most important, their decoders perform as well as those in top-of-the-line receivers.

My favorite is the Onkyo TX-SV50. Its obvious demerit is its lack of a center-



**Smooth Character:** Technics' SA-GX505, notable for a parametric equalizer that can smooth out the response curves of inexpensive speakers.





**Favorite Son:**  
Onkyo's TX-SV50 receiver is a Hands-On favorite, but for the absence of a center-channel amp.



channel amp, but I used one amp channel of a receiver in my personal system for the center channel, and ended up with a lot more power than I would have with the wimpy center-channel amps in most A/V receivers. I also wish the Onkyo had a subwoofer output, so I could use my old receiver's other channel to boost the bass.

The Onkyo packed more punch than the Pioneer and Technics receivers—it was the only one that made Motley Crue sound like superstars instead of a bar band, and that reproduced the cannon fire in *Glory* without straining. Its remote is comprehensive and ergonomically sane. After practice, I had no trouble using it in the dark.

The Pioneer comes in a close second. Its decoder is the most versatile of the bunch, offering good Pro-Logic and an effective surround simulation mode which works well for music and older movies. Its stereo simulation mode can be used in conjunction with surround simulation for mono movies that need

extra ambience, like Image Entertainment's new laserdisc of *The Terminator*.

At only 20 watts, the center channel sounds weak next to the 100-watt left and right channels. Surprisingly, I found that rear amps can perform well with very low power. The Pioneer's 18-watters have no problem pumping out the delicate air bubbles that highlight the soundtrack of *The Abyss*, and they sound clean in all music surround modes.

Certain features of Technics' SA-GX505 are tremendously appealing, especially its parametric equalizer, which boosts or cuts any four frequency areas in wide or narrow bands. It's ideal for notching out the little dips and spikes that tend to show up in frequency response curves of inexpensive speakers. It also has traditional tone controls, and can be reset for the flat response I prefer for music.

The decoder in the SA-GX505 is the best I've heard in an A/V receiver. For *Predator 2*, it perfectly reproduced the

percolating congas and back-to-front bullets whizzing through the opening scene, an overwhelming effect I've only otherwise been able to coax from Fosgate's \$1,400 DSL Two decoder. The Technics doesn't have any music surround modes, which is disappointing.

The Technics might have been my favorite, but for two things: the 10-watt center channel amp, which is really just a courtesy, not suitable for serious surround, and the remote, which only controls Technics and Panasonic equipment. (The Pioneer and Onkyo remotes can be programmed for any infrared-controlled component.)

—Brent Butterworth

Every household has its rules. In some dwellings, wiping your feet before trodding the carpet takes on near-mystical significance. Others threaten banishment for anyone boorish enough to squeeze toothpaste from the middle of the tube. In my home, the cardinal rule is that any audio/video receiver—the nerve center for my growing mountain of electronic equipment—must accommodate at least seven formats: the six I currently use (LP, CD, audio cassette, laserdisc, SuperBeta, VHS) plus a format to be named later, perhaps the Mini Disc recorder I hope to receive for Christmas next year. Eight would be even better.

This ideal receiver must not only include the necessary inputs for playback, but provide complete switching among all sources in both directions without degrading any signals.

So when it came time to evaluate new low-priced A/V receivers from Onkyo, Pioneer and Technics, there was little doubt about my primary criteria. I was thrilled to find that the Onkyo al-



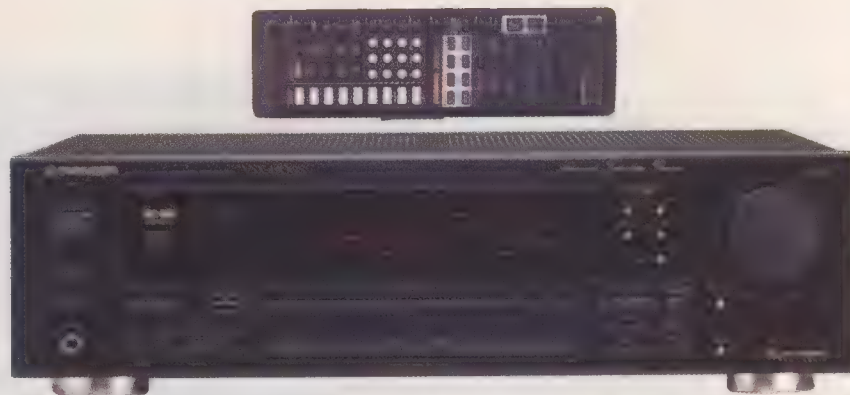


## BREAKING

lows seven permanent sources plus a temporary source via the front panel. (That Mini Disc will probably be a handheld unit anyway.) The Pioneer also passed this test with its seven sets of inputs. Only the Technics disappointed by accepting a mere five sources, and I was especially miffed that none was labelled "VDP" for videodisc player. A good A/V receiver should accurately reflect the times.

All three offer complete switching, and all passed along video signals without damaging them. I verified this by sending one video output from my Pioneer LD-W1 laserdisc player to a receiver, and another video output from the same player directly to my 27-inch Sony EXR15 monitor. Using the monitor to switch back and forth between the two, I could discern absolutely no difference.

Using my beloved Rega Planar 3 turntable and my Sony ES CD changer, I found that all three receivers did a reasonably good job of sending music to my mid-'70s Advent speakers (designed by the venerable Henry Kloss). The Onkyo yielded the sweetest sound. The Tech-



**Full Control:** Pioneer's VSX-4900S A/V receiver has an unusually clear, well-organized remote.

nicos sounded a little harsh with the tone controls flat, but its parametric equalization allows enough control to fix any problem — tinkerers will get a kick out of this receiver. I had no major complaints with the Pioneer, which performed admirably.

Reproducing movie sound is an entirely different task from making music, but Dolby Pro-Logic decoding and multichannel amplification are what really separate an A/V receiver from the traditional kind. For my evaluations, I used Image Entertainment's CLV laserdisc edition of Warren Beatty's *Dick Tracy* because it has the most subtly detailed

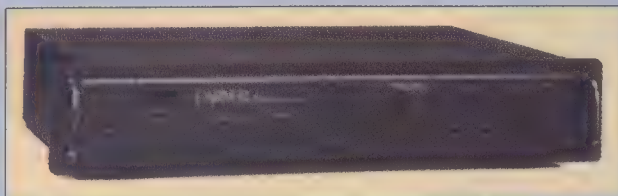
surround tracks I've ever heard. It has few explosions, but a wide variety of carefully mixed sounds.

All three units did an excellent job of decoding. Amplification was another story: The Pioneer was the only model to do the job all by itself. The Technics' 10-watt center channel was oddly inadequate. Even turning up the center level failed to yield a proper balance. But adding another channel from an old stereo receiver to power the center solved the problem. Likewise with the Onkyo, which has no center-channel amp.

The experience of listening to these receivers opened my eyes to a whole

## A TRIO OF DECODERS FOR HASSLE-FREE PRO-LOGIC

The thought of replacing a beloved receiver or amplifier with an audio/video receiver — no matter how inexpensive — would be anathema to most audiophiles, who tend to prefer a simple, transparent-sounding system for music. Recognizing that many would rather add surround sound to an existing receiver, audio component makers now design relatively inexpensive Dolby Pro-Logic de-



**Dolby Do Right:** Carver's DPL-33 decoder adds Pro-Logic without extra amps.

coder just for this purpose. The three below all have amplifiers for rear speakers, helping them fit into most two-channel audio systems with a minimum of fuss.

• **Carver DPL-33.** With a 25-watt center-channel amplifier and two 15-watt rear-channel amps, the \$450 DPL-33 may be the easiest way to add Pro-Logic surround to a stereo system — it's the only stand-alone Pro-

Logic decoder we know of that requires no external amplification. Although it sports the distinctive Carver look, complete with rack handles, it appears to be functionally identical to the AudioSource SS Three. The only visible differences are the DPL-33's center-channel amp and motorized volume control. Indeed, the AudioSource remote operates the Carver.

The DPL-33 does a fine job of decoding, matching the performance of the circuits built into the Pioneer and Onkyo A/V receivers (see main story). In Pro-Logic mode, it offers 20- or 30-second delay. It has a subwoofer output, level meters for each channel, a matrix mode for non-surround movies and a hall mode that provides pleasing, unobtrusive ambience for music.

• **AudioSource SS Three.** This \$400 decoder offers the same performance and features as the Carver, except that it requires an external center-channel amp, and its 30-watt-per-channel rear speaker amp offers a little extra power. It's a great choice for power-hungry surround fanatics who prefer to use an external center-channel amp.

• **Philips RV450 PRO.** This \$379 decoder offers a 15-watt amp for rear speakers, and Pro-Logic, matrix and hall surround modes. We haven't tried it, but we have yet to be disappointed by a Pro-Logic decoder. —BB





Ready to Rumble: Boston Acoustics' T-6 system, good for both movie sound and music.

## Super Speakers For Budget Surround

Saving hundreds of dollars on an audio/video receiver won't rescue your bank account if you can't find good, low-cost speakers to use with it. Fortunately, speaker companies are following the lead of receiver makers, offering complete surround-sound speaker systems at prices you might expect to pay for two conventional speakers.

To see if budget speakers live up to the promise of budget receivers, two colleagues and I listened to three low-cost surround systems. The first two, Boston Acoustics' \$900 T-6 system and a \$700 Cambridge SoundWorks system, use a bass module and five small satellite speakers. The third, composed of two BIC V620 speakers for left and right front channels and three shielded V52 speakers for center and rear channels, is a more conventional, \$550 system.

The Cambridge array comprises an Ensemble II bass module/dual satellite system, two small Model 10 rear speakers and a third Ensemble satellite for the center channel. It was the hands-down, hands-on favorite for music. "The Cambridge speakers are the only ones I would consider, because traditional two-channel music is very important to me," said senior editor Kenneth Korman. "They have an excitement the other speakers lack. They were by far the best for music, and they do a perfectly fine job for movies. They don't blast you out, but I have neighbors who prevent me from doing that, anyway." Contributing editor Steve Daly and I agreed with Korman about the speakers' performance on music, but I felt the system didn't have enough punch for movies.

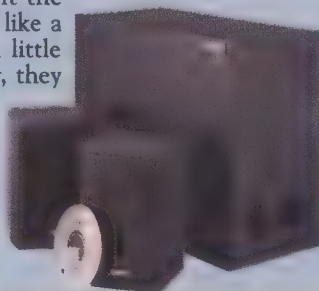
Cambridge doesn't manufacture ■ shielded speaker, so we had to position the center speaker at least a foot away from a TV set to avoid picture interference. We also tried using two Model 10 speakers for the center, which sounded good and caused no interference. We expect Cambridge's next foray into movie sound—an affordable, THX-certified system—will be even more impressive.

Korman and I both considered the Boston Acoustics speakers to be the best compromise between movie sound and music. I felt the Bostons sounded most like a movie theater. With a little help from an equalizer, they can pump out enough bass to make the floor shake like there's an earthquake. This is especially important in scenes such as the

*continued on page 112*



**Surround Yourself:** BIC's V620 left and right front-channel speakers (above) and Cambridge SoundWorks' \$399 Ensemble II system (right).



new group of electronic components. At between \$450 and \$630, these budget A/V receivers are an absolute bargain. The Pioneer is an amazingly complete package, right down to the coolest universal remote I've ever seen. The Technics will suffice for anyone who is looking for complete tonal control and who only wants to use Pro-Logic for the occasional rental movie—anything more will require a substitute amp for the center.

But my favorite is the Onkyo, if only because it raises sound quality an all-important last notch or two. It also has a look and feel that's close to the audiophile-grade components I prefer but can't always afford. It does, however, cost more than the other two models, proving once again that you generally get what you pay for.

—Kenneth Korman

**T**wo-channel audio became passe for me on May 23, 1977, the day I first saw *Star Wars*. I sat astounded as laser weapons roared and spaceships zoomed *with* the action across speakers behind the screen and around the walls of the theater. A closing credit explained my rapture: "Presented in Dolby Stereo."

Unfortunately, reasonably accurate surround-sound equipment for the home didn't begin appearing until the mid-'80s. I've since eagerly tested every new high-end surround decoder I could get my hands on, from Shure's HTS 5000, now hopelessly primitive, to this year's superb Fosgate DSL Two.

The three low-end receivers by Onkyo, Pioneer and Technics clearly aren't in this league. In fact, for listening to music with synthesized surround ambience, they aren't just inferior—they're disastrous. Whether the enhancement mode is labeled "hall," "matrix" or "stadium," the rear channels sound hollow, distorted and full of annoying artifacts. But when I switched to the Dolby Pro-Logic mode I began to discover that each does have some strengths.

The Onkyo, rated at only 70 watts in the main channels, gives a powerful kick to CDs, VHS tapes and laserdiscs. It handily outperformed both the 110-watt Technics, which has noticeable hiss

*continued on page 112*



BY KENNETH KORMAN

# FOR YOUR EYES ONLY

*Secret Agent 007  
embarks on his most  
daring adventure—  
a new life on disc*



The name is Bond. James Bond. And for millions of fans around the globe, it signifies a stylish blend of action, sly humor and good-natured sex no other film series can match. With 17 movies over the last 29 years—18 if you count the 1967 Bond spoof, *Casino Royale*—Secret Agent 007 has secured a legion of loyal followers that's grown even larger in the age of home video.

But the films' fleeting theatrical runs, and their early releases on grainy panned-and-scanned cassettes, now seem like mere warm-ups for the final flowering of Bond. While the tapes are still available, the entire series has now been preserved on laserdisc, the video cornerstone of the modern home theater. Most of the discs have not only been transferred digitally for optimum picture quality, but feature extras like original theatrical trailers, liner notes and interviews with the filmmakers, frame-by-frame access via the CAV format, and flawless digital sound. Most are also presented letterboxed to suit their original



widescreen form. All illustrate the series' undeniable appeal.

The exaggerated visuals and outlandish sound effects that ren-

der the Bond series so well-suited to laserdisc began as just one part of a vision shared by the series' originators, producers Harry Saltzman and Albert "Cubby" Broccoli. They took the straightforward spy character of author Ian Fleming's Bond novels and dressed him up with amazing high-tech gadgets, breathtaking stunts, gorgeous women and unmistakable humor. The sex is more implied than explicit—the producers maintain to this day that the series is "family entertainment."

The plots—often only loosely based on Fleming's novels, and later concocted from scratch—are treated as secondary to the series' stylistic charms. Once the formula was set, Saltzman and Broccoli were loath to diverge from it. The producers' greatest triumph is that the formula not only continues to work, but functions as the movies' main attraction for almost anyone familiar with the series.

One can't help but look forward to, say, the eventual appearance of Bond's extended family: M (Bernard Lee), his exasperated boss in the British Secret Service; Miss Moneypenny (Lois Maxwell), M's flirtatious but thoughtful secretary; and Q (Desmond Llewelyn), the often cranky supplier of those wonderful toys of destruction. And the list of expected pleasures goes on, from John Bar-



**BOND ON LASERDISC**



The first James Bond film, *Dr. No* (★★★★), established a solid foundation for the series to follow, though few suspected 007 would become a film genre unto itself. A sturdy spy thriller, *Dr. No* successfully introduced many of the series' most important elements despite a very small budget. It's more violent and less funny than most of the later pictures, and even includes the series' only scene in which Bond shoots someone—a guilty though defenseless villain—in cold blood.

With *Dr. No*, Sean Connery left an indelible stamp on the 007 character—



**Four Faces of Bond:** Clockwise from far left are George Lazenby in *On Her Majesty's Secret Service*, Roger Moore in *Octopussy*, Timothy Dalton in *Licence to Kill* and Sean Connery in *Dr. No*.

ry's exhilarating music to the meticulous set design of each villain's lair.

Despite the series' strengths, it suffers from the extreme highs and lows one might expect of any creative endeavor lasting almost 30 years (and still going strong—a new Bond film is in the planning stages). Four actors—Sean Connery, George Lazenby, Roger Moore and Timothy Dalton—have tried their hand at playing the secret agent, with varying results. Likewise the six different directors who lent their expertise to the series. Sorting out these movies can be a daunting task, especially if done with an eye toward a purchase. Thus we present the first guide to James Bond on disc. It highlights the best films in the series using a rating scale of one to five stars, and reflects film content as well as the quality of each laserdisc.

The first three, now-classic Bond films—*Dr. No*, *From Russia With Love* and *Goldfinger*—are each available in the standard CLV format from MGM/UA at the wonderfully low price of \$25 and in deluxe CAV Criterion Collection editions at \$80. Each is an excellent value. The MGMs look very good, and are priced low only as part of that company's generous policies. The Criterion editions are a treat for aficionados. They include audio commentary from the filmmakers, a host of interactive extras, immaculate picture quality and mild letterboxing to an aspect ratio of about 1.75:1.

After *Goldfinger*, all the Bond films except *Live and Let Die* and *The Man With the Golden Gun* were shot in the anamorphic widescreen format of about 2.1:1. All the anamorphic films are available in letterboxed form on disc except *The Living Daylights* and *Never Say Never Again*, the only Bond film not produced by Broccoli and company. (For complete information on Bond laserdiscs, see the sidebar on the following pages.)



**The Series Begins:** Bond originator Ian Fleming visits Connery on the set of the first 007 feature, *Dr. No*.

many still regard him as the only Bond that matters. As Honey Ryder, Ursula Andress became the first of many beautiful Bond girls to earn the public's admiration. Bad-guy coalition SPECTRE (Special Executive for Counterintelligence, Terrorism, Revenge and Extortion) also makes its glorious debut here. Most important, *Dr. No* brought



# FOR YOUR EYES

together the core creative team that would produce such brilliant work in years to come: co-writer Richard Maibaum, production designer Ken Adam and editor Peter Hunt foremost among them. When choosing between the MGM and Criterion editions of *Dr. No*, let your budget be your guide.

**From Russia With Love (★★★)** is probably the most realistic of all the Bond films, though this leads to the film's primary weaknesses as well as its



**Get a Grip:** Roger Moore and Richard Kiel try hand-to-hand combat in *The Spy Who Loved Me*.

strengths. It contains a potent dose of international intrigue and remarkable ensemble acting, but lacks the wit and imagination that power the very best Bond films. Though widely praised by 007 fanatics, *From Russia With Love* gets our vote as the most overrated of the classic Bonds. We recommend the budget MGM edition, if only because the Criterion's analog-track commentary—pieced together by former Bond-film publicist Steven Jay Rubin—doesn't measure up to those of the other two CAV sets.

The pieces finally fall into place at the pinnacle of the James Bond film series, **Goldfinger (★★★★★)**. This huge box-office hit boasts the most coherent plot of all the Bond films, plus the unexpected light touch of its director, Guy Hamilton. Unprecedented suspense, the all-time coolest piece of Bond hardware (the Aston Martin DB5, complete with ejector seat) and much, much more add up to sparkling entertainment.

Honor Blackman is perfect as Pussy Galore, the first of the feisty Bond girls—she succumbs to you-know-who's advances, but not without a hell of a

fight. Oddjob, the evil henchman with the lethal bowler hat, remains the series' most memorable bad guy. And working with a budget four times that of *Dr. No*, production designer Ken Adam finally shows the full breadth of his talent.

*Goldfinger* deserves a place in every laserdisc collection—we recommend the Criterion edition, which looks as good as anything we've ever seen short of HDTV. And its music-and-effects-only track (a feature also on the Criterion *Dr. No*) is loads of fun. If you can't afford the Criterion, buy the MGM instead.

After *Goldfinger*, almost anything would have seemed like a letdown, which explains why **Thunderball (★★★1/2)** is so often overlooked. The filmmakers tried to make *Thunderball* on an even grander scale than *Goldfinger*. As a result, it's the first true widescreen movie in the series.

*Thunderball's* underwater scenes are probably the most beautiful ever filmed, and became a staple of the Bond formula. The fast pace makes up for huge plot holes and continuity problems, though it does overemphasize the high-tech arsenal. Given their first opportunity to fill a wide screen with lavish sets and locations, Ken Adam and company come off like kids in a candy store. *Thunderball* is



**Necktie Party:** *Diamonds Are Forever* but life is more transient, as Bruce Glover explains to Sean Connery.

also the earliest in the series to receive the now-standard MGM/UA disc treatment, which preserves the original aspect ratio and includes both a CAV side three and the original trailer—though it unfortunately lacks chapter stops.

Connery became disenchanted with the role after 1967's *You Only Live Twice*, and left the series (though he would later return for two more adventures). For **On Her Majesty's Secret Service (★★★★★)**, an Australian model named George Lazenby took the reins, and the surprising result is one of the best action movies ever made. Lazenby

## Bond On Disc: A Complete Buyer's Guide

With more laserdisc versions of James Bond films than you can shake a martini at, 007 fans probably wish they had their own license to kill. This discography is intended to soothe the savage beast—and sort out all the options, extras, labels and prices available to armchair agents.

### DR. NO (1962)

Sean Connery; dir. Terence Young. Villains: Joseph Wiseman, Anthony Dawson. *Bond Girl*: Ursula Andress. *Good Guys*: Jack Lord, John Kitzmiller. *Gadget*: Walther PPK 7.65mm gun with attachable silencer. *Exotic Location*: Jamaica. (PG) 112 min. **MGM/UA**: mono, cc, CLV 2 sides, \$24.98. **Criterion**: digital mono, letterboxed, music & effects track, commentary, supplement, chapter stops, CAV 4 sides, \$79.95.

### FROM RUSSIA WITH LOVE (1963)

Sean Connery; dir. Terence Young. Villains: Lotte Lenya, Robert Shaw. *Bond Girl*: Daniela Bianchi. *Good Guy*: Pedro Armendariz. *Gadgets*: black leather case containing folding sniper rifle, button-release knife and more. *Exotic Location*: Istanbul. (PG) 119 min. **MGM/UA**: mono, CLV 2 sides, \$24.98. **Criterion**: digital mono, letterboxed, commentary, supplement, chapter stops, CAV 4 sides, \$79.95.

### GOLDFINGER (1964)

Sean Connery; dir. Guy Hamilton. Villains: Gert Frobe, Harold Sakata. *Bond Girls*: Honor Blackman, Shirley Eaton, Tania Mallet. *Good Guy*: Cec Linder. *Gadgets*: Aston Martin DB5 with machine guns, ejector seat and more. *Exotic Location*: Switzer-





**Occupational Hazards:** Timothy Dalton fights druglords in *Licence to Kill* (left), while Roger Moore explores the exotic arts in *Moonraker* (above) and *The Man With the Golden Gun*.

makes a serviceable Bond, but the real star is director (and former Bond editor) Peter Hunt. He struggled to stick closely to the original novel, widely regarded as Fleming's best. The film emphasizes plot and character while never letting up on the action.

Diana Rigg (TV's *The Avengers*) is another of Majesty's welcome surprises.

As the wayward contessa Theresa di Vicenzo, she brings a poignancy to this film that lifts her far above "Bond girl" status. Her reward? She becomes the only one of James Bond's women ever to marry this confirmed bachelor (a big mistake). This must-have widescreen film is only available in this form on laserdisc—snap it up immediately.

The series' tendency toward spectacle reached its apex with 1979's **Moonraker** (★★1/2), the first post-*Star Wars* Bond and the series' biggest box-office smash. The humor is juvenile and the plot underdeveloped, but its dazzling special effects and photography result in



a surprisingly captivating disc. Far from the series' very best, *Moonraker* still stands apart from Broccoli and company's generally lackluster '70s output.

**For Your Eyes Only** (★★★) marked a return to form that delighted many longtime fans. It remains true to the two Fleming short stories on which  
*continued on page 103*



**Freedom of Choice:** The Bond films are available on a variety of discs.

land. (PG) 108 min. **MGM/UA:** mono, cc, CLV 2 sides, \$24.98. **Criterion:** digital mono, letterboxed, music & effects track, commentary, supplement, chapter stops, CAV 4 sides, \$79.95.

#### **THUNDERBALL (1965)**

Sean Connery; dir. Terence Young. **Villains:** Adolfo Celi, Guy Doleman. **Bond Girls:** Claudine Auger, Luciana Paluzzi, Martine Beswick. **Gadgets:** Geiger counter watch, radioactive pill homing device, tiny four-minute breathing device, jet pack. **Exotic Locations:** Paris; Nassau, Bahamas. (PG) 133 min. **MGM/UA:** digital mono, letterboxed, trailers for both *Thunderball* and *You Only Live Twice*, side 3 CAV, \$39.98.

#### **YOU ONLY LIVE TWICE (1967)**

Sean Connery; dir. Lewis Gilbert. **Villains:** Donald Pleasence,

Teru Shimada. **Bond Girls:** Mie Hama, Akiko Wakabayashi, Karin Dor. **Good Guy:** Tetsuro Tamba. **Gadgets:** "Little Nellie," ■ miniature one-man helicopter with flame throwers and rocket launchers; safe-cracking device, cigarette containing rocket missile. **Exotic Location:** Tokyo, Japan. (PG) 116 min. **MGM/UA:** digital mono, letterboxed, CLV 2 sides, \$34.98.

#### **ON HER MAJESTY'S SECRET SERVICE (1969)**

George Lazenby; dir. Peter Hunt. **Villains:** Telly Savalas, Ilse Steppat. **Bond Girls:** Diana Rigg, Angela Scoular, Catherina Von Schell. **Good Guy:** Gabriele Ferzetti. **Gadgets:** combination safe-cracker/portable Xerox machine. **Exotic Locations:** Switzerland, Portugal. (PG) 135 min. **MGM/UA:** digital mono, letterboxed, trailer, side 3 CAV, \$39.98.

#### **DIAMONDS ARE FOREVER (1971)**

Sean Connery; dir. Guy Hamilton. **Villains:** Charles Gray. Putter Smith, Bruce Glover. **Bond Girls:** Jill St. John, Lana Wood. **Gadgets:** false thumbprints, rope-shooting gun, voice box to imitate others. **Exotic Locations:** Germany, The Netherlands, France. (PG) 125 min. **MGM/UA:** digital mono, letterboxed, trailer, side 3 CAV, \$39.98.

#### **LIVE AND LET DIE (1973)**

Roger Moore; dir. Guy Hamilton. **Villains:** Yaphet Kotto, Julius W. Harris, Geoffrey Holder. **Bond Girls:** Jane Seymour, Gloria Hendry. **Good Guy:** Clifton James. **Gadgets:** magnet watch, bug detectors, shaving brush transmitter, gas pellet gun. **Exotic Loca-**  
*continued on page 114*



BY STEVE DITLEA

# WE HAVE TAKEN CONTROL OF YOUR SET

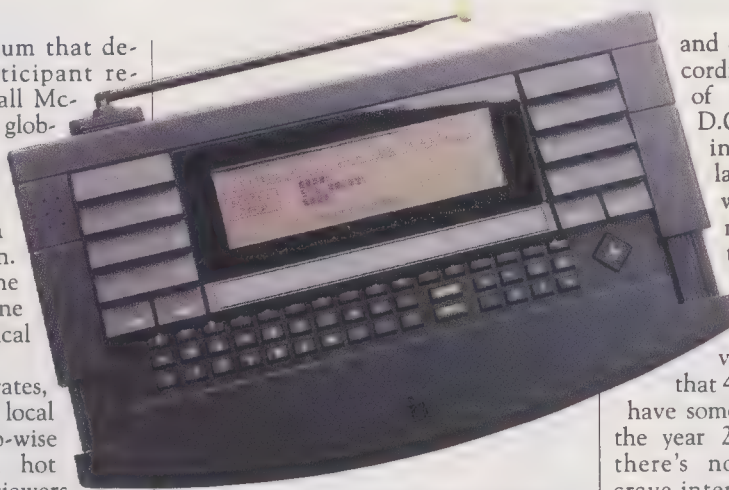
*From game shows to Super Bowls, interactive gurus are promising to dramatically change the way we watch TV.*

"TV is above all a medium that demands a creatively participant response," declared Marshall McLuhan, an early guru of the global village, back in the '60s. But now is the time to pity the poor couch potato. Never has he, or she, been more marked for extinction. Interactive television, the bane of sofa spuds, is one of the hottest technological quests of the '90s.

Multimedia conglomerates, regional phone companies, local cable operators and video-wise entrepreneurs are all in hot pursuit. The goal: to offer viewers active choices during TV programs — and as a result make passive TV watching so unappetizing that interactive broadcasters, cable owners, programmers and advertisers reap vast rewards. And perhaps turn TV watching into something entirely new.

While this wanna-be industry counts its profits, if any, viewers will be entertained, educated and serviced in ways never before possible. They will be able to control the camera following sports events, play along on game shows, order movies with a new degree of efficiency and instantly engage in contests and opinion polls.

From pay-per-call "900" numbers to exotic programs that rely on a combina-



**Game Gear:** The Interactive Network's award-winning remote includes a pop-out keyboard.

tion of satellite transmissions, FM radio subcarriers and computer displays, entrepreneurs are marshalling an arsenal of new and off-the-shelf technologies in the struggle to make interactive TV an everyday reality. (One powerful form of interactivity, the remote control, is already common. But because it can zap commercials and doesn't require a monthly fee, you won't find it acknowledged by would-be interactivity mag-nates.)

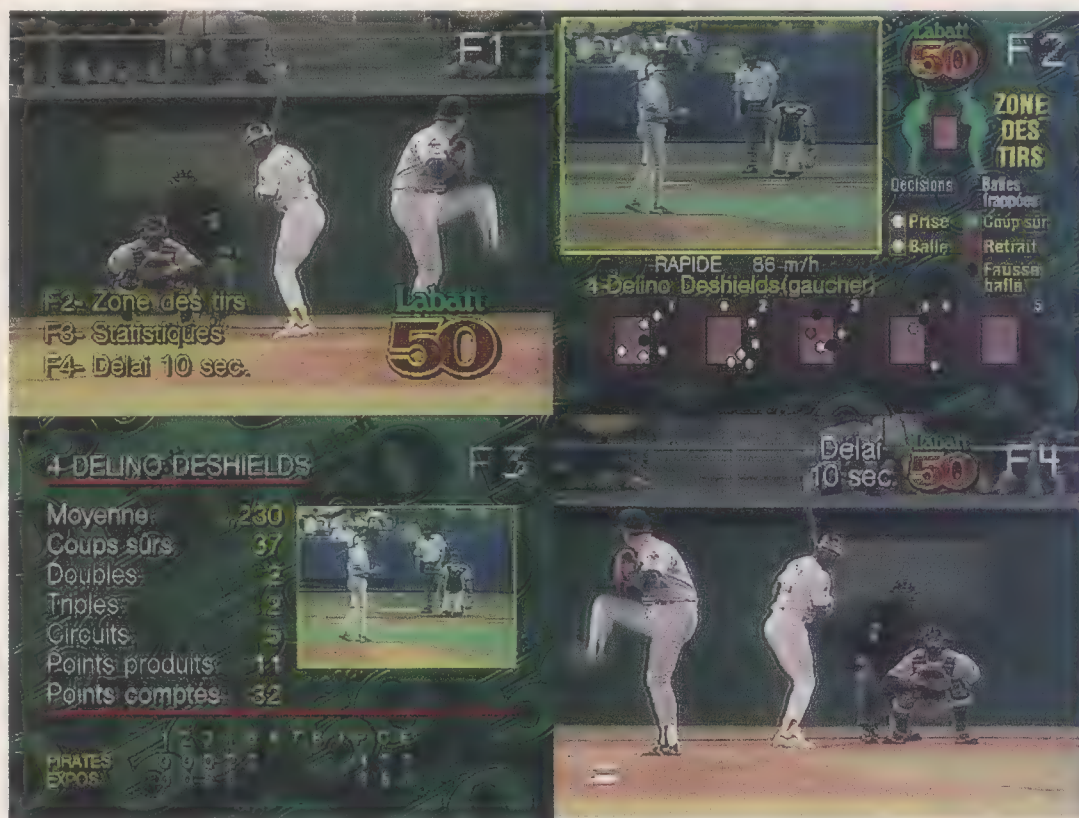
So far, no interactive stroke of genius has captured the public's imagination, even though more than \$1.3 billion has been spent since the '70s to study

and develop interactive TV, according to Gary Arlen, president of Arlen Communications, a D.C. research firm specializing in interactive media. And larger amounts, Arlen adds, will be invested before the market shakes itself out. But the potential stakes are high, with such trend-watchers as *Megatrends'* John Naisbett and the Lintas:USA advertising agency predicting that 40 percent of U.S. homes will have some form of interactive TV by the year 2000. On the other hand, there's no certainty viewers really crave interactivity (see sidebar).

With a half-dozen different systems already running, and more soon to be announced, today's viewers can't help but be confused. The following is a guide to the primary flavors of interactive TV. If they were ice creams, their tastes would be startlingly different and, perhaps, that's the best way to approach the subject.

Think of ACTV, for example, as fudge ripple. Now, imagine a TV watcher blending four parallel tracks of programming for a customized viewing experience, using either different camera angles for a sports event or different subjects during a news broadcast. This is the premise of ACTV's patented technology. Headed by John A. Lack, found-





**Batter Up:**  
Using a handheld remote and a Videoway decoder (below), Montreal residents can run ACTV's interactive programs, which range from game shows and weather reports to personalized baseball games in which viewers choose the format.

ing father of MTV, Nickelodeon and the Movie Channel, ACTV boasts of being the only entirely television-based interactive system. "This is more revolutionary in a TV sense than MTV," says Lack, although his scheme requires four spare channels on a cable television system, a condition that limits it to a tenth of today's cable franchises.

Eighty-thousand subscribers to Montreal's Le Groupe Videotron, a 52-channel cable system, already watch ACTV's programs with a Videoway handheld remote control, which includes four "TV Interactive" buttons. For 13 hours of interactive programming a day, viewers pay \$18.95 (Canadian) in addition to their monthly basic cable

fee. Among Montreal's favorite interactive programs: hockey (including an instant replay track), blackjack (with different tracks for hit and stand) and a quiz game (with an onscreen elevator rising or falling in response to viewer answers).

By 1992 Lack expects to test a games channel in the U.S., offering millions of dollars in prizes, for a \$12.95 monthly fee. The man who launched the "I want my MTV" ad campaign envisions a commercial blitz tagged, "How would you like to win money at home?" A recent contract with Newark, New Jersey's board of education will allow ACTV to demonstrate its technology for educa-



tional purposes: Five schools will use customized videos to tutor students with multiple-choice lesson tracks and cumulative scores. Even MTV has expressed interest in programming multiple channels of music videos; ACTV's switching technology could give viewers the ability to select between rock, rap and heavy metal-style music tracks.

#### PHONE-IN VIDEO

Let's leave fudge ripple for a spoonful of rocky road: choosing music videos to air within the next 20 minutes on a local cable channel by dialing a "900" number for a fee of \$3. This particular interactive flavor has already spurred the spectacular growth of Video Jukebox Network, which calls itself "the country's first and only interactive television network." Originally available in Miami, where its offices are, VJN reaches 13 mil-



**Homeward Bound:**  
NTN's interactive games, now in hotels and bars (left), will move soon to home cable systems. Above: the controller for NTN's QB1 football game.



# TAKEN CONTROL

lion households over cable systems in 36 states.

VJN is a hybrid of pay-per-view and narrowcasting technologies. At the heart of each VJN substation in a local cable system are Pioneer Laserdisc AutoChangers, able to store 3,000 music videos and automatically play them 24 hours a day. In New York, to assure fast access to videos, there are seven individually programmed channels on Channel 50.

Run by two MTV alumni, VJN president Andrew Orgel and program head Les Garland, the service has quickly become MTV's main rival where available. Responding quickly to local tastes, VJN has already premiered hit videos by rappers Vanilla Ice, Gerardo, Snap and Tone Loc, and screened Madonna's uncensored "Justify My Love," which MTV declined.

VJN also offers viewers other interactive "900" number services, including Videograms, which let viewers personally dedicate the videos, and a music sampler: Dial 900-HOT-DISC for 30-second snippets of new tunes over the phone. In development is a local-access job-listing channel called Jobnet, Employment Television. Tests of Jobnet have already garnered the participation of Bell Atlantic, United Parcel Service and Days Inn. Similar interactive TV/telephone systems can be crafted to offer travel, real estate, health care and other services.

The most intricate recipe for interactive TV, a tutti frutti sort of flavor, involves a patented combination of satellite technology, FM radio sideband sig-



**Feel the Burn:** ACTV Chairman Michael Freeman picks difficulty level for an interactive exercise show.

## The Top Gun Of 2-Way Remotes

Interactive television's acceptance will depend in part on the allure of the control devices viewers use to go interactive. Some designers, like those for ACTV, have opted for familiarity by simply adding extra buttons to cable remotes. TV Answer uses a unique, extremely simple infrared pointing device. Where more versatile interaction is needed, elaborate proprietary keyboards are required, although anything resembling a computer keyboard is a no-no for the mass market.

The Interactive Network's control unit has distinguished itself by winning a prestigious award by *International Design Magazine* for its sleek, functional appearance. The notebook-sized, 2.5-pound device, made of gray Lexan, satisfies two conflicting aims: to accommodate any kind of future interactive program, while appearing non-threatening and intuitive to technophobic



**Always in Play:** The Interactive Network remote, with keyboard hidden, can track scores and stats while a game's in progress.

users. Research shows that viewers prefer not to have their TV screen display interactive information, so Interactive Network head David Lockton and his design team—which includes Bob Brown, Kevin Randolph and the industrial design firm GVO Inc.—applied technology used in automatic teller machines.

The Network's control unit includes a backlit black-and-white LCD display with a readout of eight 40-

character lines. Viewers use four keys on each side of the screen to make selections, as well as a touch-sensitive bar for yes/no choices. A retractable QWERTY-style keyboard for word games or messages can be hidden away within the unit to make it appear more user-friendly.

The sophisticated innards contain an FM sideband data receiver, a telephone modem, a computer-compatible serial port, encryption circuits for tamper-proof game play, infrared receiver quick recharge batteries and an AC power adapter. All of this retails for \$300, but mass production holds the promise of significantly reducing its price.

—SD

nal and telephone modem. It's available now to residents of Sacramento from the Interactive Network of Mountainview, California. For an initial \$300, for an elegant Interactive Control keyboard (see sidebar), plus a fee of \$15 a month, subscribers can watch up to 110 hours of interactive programming a month. They can play along with *Jeopardy* or a football game—or compete against other interactive players (for another \$29 a month).

Much of the system's interactivity takes place on the small black-and-white LCD display on the control unit. "Our system lets you participate with

existing television programming, without changing the picture," notes Interactive Network president David Lockton. Interactive choices by viewers are transmitted through the remote along a separate path from the TV show being aired.

In Sacramento, an unused portion of a local FM radio station's signal is encoded with text for the control unit's screen, lockouts for time limits on viewers' answers, correct answers, points for correct answers and charts comparing all the players' answers. When Interactive Network goes statewide in 1992 and nationwide in 1993, it also expects to





#### Two-Way TV:

TV Answer uses a remote pointer, individual program cards and a home receiver (above) to decode signals sent via satellite to neighborhood "cell sites" (right). The decoder also transmits viewer instructions back to program providers.



carry interactive information in the unused blanking interval in TV programs on the Public Broadcasting System's national datacast network.

To report a viewer's scores, the control unit can be plugged into a telephone line at the end of a program. Player data is sent off to Interactive Network's facilities in less than 20 seconds. Within four minutes, scores from all participating homes can be tabulated and reported.

More than 100,000 calls were handled smoothly by Interactive Network during last year's Super Bowl. With blue chip investors like NBC, Le Groupe Videotron, United Artists Entertainment, GE and the A.C. Nielsen Co., Interactive Network has to be taken seriously.

Indeed, Interactive Network already has a rival in the similarly named Interactive Systems, which sends interactive information to viewers' control keyboards using its own special technology to encode the TV picture itself. Originally dedicated to designing interactive toys, including a handheld *Wheel of Fortune* game that sold more than 250,000 units for toy maker Mattel, Interactive Systems will soon announce the debut of its InTOUCH TV system, which includes a handy home printer to receive hard-copy information, like discount coupons and recipes.

#### INTERACTIVE FOOTBALL

For a sophisticated flavor, say daiquiri ice, viewers can turn to the long-

est-running interactive TV system, the NTN Entertainment Network. Now found in more than 450 hotels, bars and recreation centers, NTN will soon turn up on selected home cable systems. For

the last eight years NTN's interactive football game, QBI, has given Super Bowl viewers the chance to outguess the competing quarterbacks. Despite a small

*continued on page 116*

### Interactive Television—Bonanza Or Boondoggle

Despite the presence of so many interactive systems forging full-speed ahead, the multibillion dollar question remains: Do viewers really yearn to interact with their TV sets? "Most people still want to be couch potatoes," asserts interactive expert Gary Arlen. As evidence, he cites the underwhelming appeal of the first interactive TV service, Warner Cable's QUBE system in Columbus, Ohio. Though game shows for money and football games where viewers selected plays were QUBE's most popular shows, only about a quarter of QUBE's subscribers actually interacted with the programs. Today, QUBE technology is used only for premium pay-per-view movies.

"A lot will depend on content," says analyst Michael Mascioni. Among concepts worth a try, Mascioni cites interactive lotteries, participatory music adventures and video dating (look out *Love Connection!*). Nonetheless, interactivity burn-out remains a distinct possibility. "How long will people push buttons before they get bored?" muses Mascioni.

A survey by MIT's Media Lab indicates that the ability to interactively obtain more details about stories on a network evening news show holds much greater appeal than altering the plot of a drama like *Dallas*. This doesn't mean viewers won't become involved in fictional story lines. According to Russ Neuman, the Media Lab's director of com-

munications research, this merely shows that an intriguing interactive entertainment has not yet been found.

"Interactive TV has a lot of potential if carefully and cautiously programmed," he points out.

—SD



#### Your Choice:

TV Answer's channel menu: novelty or, one day, necessity?



# C·U·S·T·O·M INSTALLATION OF THE MONTH

BY STAN PINKWAS

## RAISING ARIZONA

*A tall order for towering speakers yields an ingenious solution.*



Never underestimate the power of an obsession—or the ability of a system designer to satisfy one. When a French businessman living in Arizona decided he absolutely, positively had to have a pair of exotic speakers for his video system, despite the objections of his wife, he and his installer devised a bold and ingenious solution. Motorized lifts would smoothly raise a pair of flat Magneplanar towers, at the touch of a remote, from a slot carved into the bedrock beneath the family room's floor. When not in use, the speakers would be stowed below, invisible to offended eyes.

The real problem was that the home was nearly complete when Brad Geitz was asked to add the speakers. Geitz is an installer for Hi Fi Sales of Mesa, Arizona, and a member of the Custom Electronic Design and Installation Association (see box). His first idea was to have the speakers lower from a ceiling compartment using hydraulic actuators,

but this proved too expensive.

He turned instead to concrete cutters and jackhammers, with which his crew carved a pair of eight-foot-deep holes to accommodate the 65-pound MG 3.3 speakers and custom-made twin lifts. A motor for each lift powers a timing chain connected to a threaded rod beneath each speaker. The motors are calibrated so that the speakers rise and fall in synch. Safety features prevent accidental operation, or unauthorized use by the family's kids.

The cabinetmaker who designed the shelving system for the wall behind the Magneplanars finished the speakers to match the rest of the woodwork. He also converted the system's Velodyne subwoofer into the base of an artfully crafted coffee table, positioned just in

front of the TV set. Both the speakers and the subwoofer were purchased unfinished from the manufacturers, with this treatment in mind.

When the speakers rise, they furnish front-channel surround sound to an audio/video system whose focus is a 60-inch Mitsubishi rear-projection TV set. The projector's mirror is also recessed—one foot into the wall to keep the cabinet from intruding too far into the room.

The TV receives video from a full line-up of sources. A Mitsubishi S-VHS VCR, a Yamaha combi player, a Chaparral Monterey 50 satellite receiver and a cable feed supply enough pictures to keep anyone occupied. Complementing the video sources are a CD player, a dual audio cassette deck, a stereo tuner and a Sony DAT recorder.

### Candid Camera:

The master bedroom's 50-inch Mitsubishi monitor reveals Brad Geitz, captured by the front-door security camera, waiting to be admitted into the Arizona home (above) he custom-installed.







**Up, Up and Away:** Magneplanar speakers rise from their custom-built hiding place beneath the family room floor (left) to serve as primary surround-sound speakers (above) for the 60-inch screen. The coffee table conceals the subwoofer.



Yamaha equipment handles most of the audio chores. A DSP-3000 processor delivers the surround-sound capability, while an AVS-700 switching system connects with an elaborate Valet intercom system to channel audio to all of the house's 16 rooms. While one amp drives the Magneplanars, a second amp powers alternate main-channel speakers by Polk Audio in the bookcase next to the TV set, a third amp drives effect speakers and a fourth services the subwoofer.

Geitz installed a ChannelPlus signal combiner to modulate the home's several signal sources — as well as a front-door security camera — onto one coaxial cable that services the seven rooms equipped with TV sets.

Chief among them is the master bedroom, which is fitted with a 50-inch Mitsubishi monitor and surround-sound

speakers by Polk Audio, including one in-wall pair and an in-wall subwoofer. Mounted on a pedestal, the monitor can be seen easily from different points in the room.

The satellite dish is tucked away in a grove of trees about 200 feet from the house. Its key elements are a 10-foot Pinnacle Perf antenna by Winegard with a Chaparral Corotor II C- and Ku-band feedhorn.

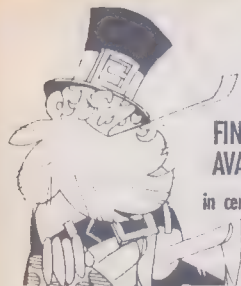
A variety of components are scattered through the home's other rooms. Small 13-inch TV sets are in the master bath and the kitchen; the guest room has a complete Yamaha rack system; the exercise room has a 27-inch TV set and a VCR; an all-weather patio has its own CD changer and audio cassette deck. And all the rooms with TV sets can access the security camera at the front door.



The Custom Electronic Design & Installation Association is a nationwide non-profit trade organization made up of companies that specialize in installing electronic entertainment, automation, security and communication systems in the home. CEDIA may be contacted by telephoning 1-800-CEDIA30 or by writing: CEDIA, 10400 Roberts Road, Palos Hills, IL 60465.

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# TAPES & DISCS

N E W R E L E A S E S

## FEATURE FILMS

### *The Silence of the Lambs*

1991. Jodie Foster, Anthony Hopkins; dir. Jonathan Demme. Hi-fi surround, cc. (R) 118 min. priced for rental. Orion.

Even the most devout fans of both Jonathan Demme and author Thomas Harris must have suffered anxiety pangs when Demme took on the best-selling *The Silence of the Lambs*. Demme's earlier fling at suspense, *Last Embrace*, was frantically uneven, and even the more recent *Something Wild* contained an unwieldy blend of humor and drama that cancelled out both emotions. If there's any consistency to Demme's reputation as a director, it's for quirkiness, and though you couldn't ask for a more quirky character than Harris' Hannibal "The Cannibal" Lecter, quirky filmmaking doesn't always do justice to quirky characters.

Praise be, Demme's tackling of *The Silence of the Lambs* is an unqualified success. The premise is ingenious: using the mind of one seriously deranged serial killer to unravel the mind of another. The still-active murderer, affectionately known as "Buffalo Bill" (for his habit of skinning victims), is running rampant, and the FBI takes the rather radical measure of sending neophyte agent Clarice Starling (Jodie Foster) to pick the brain of Hannibal Lecter (Anthony Hopkins), a brilliant psychiatrist whose only professional flaw was a tendency to



**Manhunter:**  
FBI trainee Clarice Starling (Jodie Foster) tracks a deranged killer in *The Silence of the Lambs*.



**Many-Splendored Thing:** Gerard Depardieu and Vincent Perez fall for the same woman in *Cyrano de Bergerac*.

kill people and eat them. The issue is, will Hannibal cooperate or use his intellect to send the Feds on an even wilder goose chase?

As a suspense film, *The Silence of the Lambs* achieves the ultimate success: Every action is believable, even if occasionally gratuitous. But what really makes *Silence* succeed is the likeability of its characters. From the resilient vulnerability that Foster brings to Agent Starling to the cunning yet nearly believable paternal side of Hopkins' Hannibal, these characters relate to each other out of genuine concern. As Jack Crawford (Starling's FBI mentor), Scott Glenn conveys a quiet humanity. Lecter's vindictive keeper, Dr. Frederick Chilton (Anthony Heald), is the exception, but succeeds as a two-dimensional foil to the rest of the action.

If you've been miffed by suspense extravaganzas that substitute turmoil for logic and thoughtfulness, *The Silence of the Lambs* will have you screaming with delight.

—John Walker

### *Cyrano de Bergerac*

1991. Gerard Depardieu, Anne Brochet; dir. Jean-Paul Rappeneau. Hi-fi surround, subtitled. (R) 138 min. priced for rental. Orion.

Rarely do movie audiences see a performer so perfectly matched to a classic role as in this sumptuous new version of *Cyrano de Bergerac*, the tragicomedy of the swaggering swordsman with the preposterous proboscis.

Gerard Depardieu was born to don the nose: He's a big, showy actor, and this is a big, showy role. Cyrano's emotional teeter-totter challenges Depardieu's ability to essay drastic emotional shifts in the blink of an eye. He gives the role his all, and Depardieu's all is something to see.

This version of *Cyrano* was made on an equally grand scale. At a cost of \$17 million, it is one of the most expensive French films ever made. Director Jean-Paul Rappeneau never skimps in recreating 17th-century Paris or in the enor-





Who's That Girl: Appearances aside, Madonna reveals more of her companions than herself in *Truth or Dare*.

mous battle scenes that bring the film to a climax. It's as lavish and detailed as any of Milos Forman's historical films.

Faithfully adapted from Edmond Rostand's play, the dialog retains the original verse-couplet form. But unlike the stodgy 1951 American film, *Rapeneau* keeps his actors in constant motion as they deliver their rhythmic dialog. It's a difficult feat which the cast carries off spectacularly.

While this *Cyrano* has its share of boisterous humor, it downplays the comedy to focus on the tragedy of a man condemned by self-hatred. In other words, have a box of Kleenex nearby for the ending—it includes the best movie death scene since *Manon of the Spring*.

—M. Faust

### Madonna: Truth or Dare

1991. Madonna; dir. Alek Keshishian. Hi-fi surround, letterboxed or pan-and-scan, cc. (R) 118 min. \$92.95. LIVE.

### Andy Warhol: Superstar

1991. Andy Warhol; wr./dir. Chuck Workman. Hi-fi stereo. (NR) 87 min. \$89.95. Vestron.

Andy Warhol, one pundit said, "made fame more famous," and Madonna seems the living embodiment of that idea. This surprisingly complementary double feature explores the nature of modern celebrity, each film containing a

slew of guest cameos and a controversial, self-indulgent central figure as well known for media manipulation as for talent.

In Madonna's case, media manipulation and talent may be one and the same. The self-anointed Boy Toy was executive producer of this "all access" document of the 1990 "Blond Ambition" tour, but even with its warts-and-all revelations of a bitchy superstar, you feel the reins being pulled. The peek-a-boo cameras reveal disturbing elements of other people's emotional lives—Madonna's brother's rehab, a make-up girl's sexual assault, the cruel bickering between straight and gay dancers—but the boss-lady's own vulnerabilities (if she has any) never surface. When she sprawls on her mother's grave talking about loss, the interweaving of yet another song and careful visual edits create the unnerving effect of a "dead mom" concept music video.

Once past the fascinating details of how a major tour functions, and the stunning cinematography (grainy black-and-white off stage and brilliant color on), you realize that Madonna's film, like her videos, reveals only body parts instead of emotion. Despite her continual protestations about expressing herself artistically, this film ultimately confirms Madonna as just a masterful, and not very likable, public relations expert.

Of course, some say Warhol was no artist either, but *Andy Warhol: Superstar's* earnest deposition of his myth-making skills and impact on modern art is hard to refute. Unlike Madonna, Warhol took to the background of his media events, deferring reporters' questions to entourage members or giving distracted, low-verbiage interviews that left him no less intriguing than if he'd taken center stage. Director Chuck Workman's budget and camera work pale next to Madonna's high-tech juggernaut, and his guest commentators rank low on the glitz scale, but his efforts to reveal a personality bear fruit slowly and subtly.

—Marianne Meyer

### Defending Your Life

1991. Albert Brooks, Meryl Streep; dir. Brooks. Hi-fi surround. (PG) 111 min. \$92.99. LD letterboxed \$29.98. Warner.

Albert Brooks doesn't direct movies often, so it's tempting to expect a masterpiece every time. For *Defending Your Life*, his first since 1985's *Lost in America*, this gifted observer of modern neuroses ups the ante, tackling the afterlife and the very meaning of the universe. Loaded with inventive gags and plenty of Brooks' whiny, self-deprecating humor—an acquired taste, though worth developing—the fantasy doesn't hold together and can't decide how seriously to take itself. But while the final product disappoints slightly, it's still fun.

After a fatal encounter with a bus, ad man Daniel Miller (Brooks) arrives in Judgment City, an earthlike setting where the dead are processed. During a short trial, he will be evaluated by a prosecutor and defender before a panel of judges, then sent to a higher plane if deemed worthy or returned to the human race for another try. The unremarkable Miller's prospects for promotion seem dim, although a romance with another departed soul (Meryl Streep) offers consolation—and a last chance for enlightenment.

Brooks alternates awkwardly between painful flashbacks to dark moments in Miller's life and hilarious touches like the Pavilion of Past Lives (hosted by Shirley MacLaine), suggesting he's bitten off more than he can chew. Still, he plays the everyman with tortured flair and gets fine performances from the supporting cast, notably Streep, a graceful foil to Brooks' one-





**Heaven Can Wait:**  
Meryl Streep and Albert Brooks find romance in *Defending Your Life's* Judgment City.

liners, and Rip Torn, typically robust as the defense attorney. Corny ending aside, *Defending Your Life* has an exhilarating nasty streak. The masterpiece can wait.

—Jon Young

## Switch

1991. Ellen Barkin, Jimmy Smits; dir. Blake Edwards. Hi-fi surround. (R) 104 min. \$92.99. HBO.

*Switch* is a gender-breaking comedy that floats on one darkly endearing performance by Ellen Barkin and not much else. The premise is convoluted enough: Womanizing creep Steve Brooks (Perry King) is murdered by a trio of women he's managed to wrong. As part of a purgatorial plea bargain, Steve can get a ticket to heaven if, temporarily returned to the land of the living, he can find a woman who *truly* loves him. The twist: At the behest of the Devil, God turns Steve into a...well, an Amanda.

The result provides an appealing performance by Barkin, but her Amanda comes off more as a tomboy than a man in a woman's body. Running gags about stumbling in high heels fall flat, and an impromptu fling with his/her former best friend Walter (Jimmy Smits) lacks finesse. Performances by Tony Roberts as

Steve's and Amanda's sleazy boss and JoBeth Williams as the chief murderer are inconsequential, and only Lorraine Bracco as a lesbian love interest shows any real depth of character.

Even occasional comedic genius Blake Edwards is hard pressed to find a new slant on a tired premise like this. Sadly, *Switch* has less in common with the gender quest of *Victor/Victoria* than it does than with his last big misfire, *A Fine Mess*.

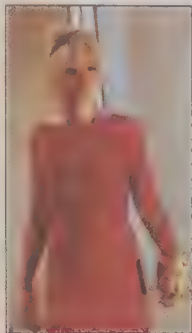
—JW

## Impromptu

1990. Judy Davis, Hugh Grant, Bernadette Peters; dir. James Lapine. Hi-fi surround. (PG-13) 108 min. Hemdale.

Who's wacky, fun-loving and totally unpredictable? *Ninja Turtles*? The *Simpsons*? Try George Sand, Frederic Chopin, Franz Liszt and other creative types who sowed their wild oats in 19th-century France. According to the breezy *Impromptu*, these legendary characters were prone to the kind of elaborate intrigue and towering passion found in modern-day soap operas.

This comic account of the unlikely romance between author Sand (Judy Davis) and composer Chopin (Hugh Grant) often strains credibility, but the cast sparkles. Davis embodies quiet resolve as an iconoclast who dresses in men's clothes, while the sly Grant seems to enjoy himself enormously in the role of a wan hypochondriac. The others are equally fine, including Julian Sands as the harried Liszt, Bernadette Peters playing his treacherous mistress, Mandy Patinkin portraying Sand's angry ex-lover and Emma Thompson as a ditz duchess. Witty fluff in sophisticated garb, *Impromptu* deserves a wider audience than it will probably receive. —JY



**Wolf in Sheep's Clothing:**  
Ellen Barkin takes gender confusion to new heights in *Switch*.

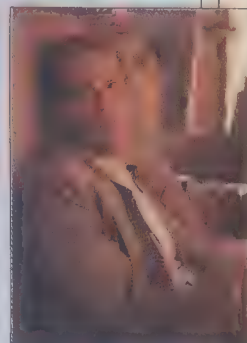
# EDITOR'S CHOICE

by

kenneth korman

As soon as I saw Bernardo Bertolucci's beautiful epic **The Sheltering Sky** (Warner laserdisc \$39.98/VHS priced for rental) in a theater late last year, I began waiting impatiently for its video release. Shot on location in North Africa, it features the most stunning outdoor photography I had ever seen, and I wondered how well it would translate to video—especially to a letterboxed disc. But I looked forward to *The Sheltering Sky's* second life for another, more important reason: No movie in recent memory has received such short shrift from the nation's film critics, who buried it so forcefully it was never even shown in many parts of the country.

Make no mistake, *The Sheltering Sky* is deeply flawed. It was an act of courage for



John Malkovich in *The Sheltering Sky*.

director/co-writer Bertolucci (*The Last Emperor*) to even attempt a cinematic translation of Paul Bowles' tragic existential novel, as too much of its action takes place deep within the minds of its principal characters. And this problem permeates the entire film, coming to a head in a final 30-minute segment that's difficult to follow if you haven't read the book.

But performances by the perfectly cast Debra Winger and John Malkovich raise the movie far above the ordinary. As an American couple traveling in and around the Sahara in search of something they can't quite articulate—though it involves their crumbling marriage—they are spell-binding. Cinematographer Vittorio Storaro's (*Apocalypse Now*) work does look great on Warner's letterboxed laserdisc, though far less so on the panned-and-scanned cassette.

At times, *The Sheltering Sky* takes on the tone of great art even though it lacks all the requisite substance. If you can get past these pretensions, it's a stirring, even moving work. In a world of sequels and other formula films, a partial success casts a very large shadow indeed.





**Starry Night:** Tim Roth turns in a memorable performance as the beleaguered painter in *Vincent and Theo*.

### *Vincent and Theo*

1990. Tim Roth, Paul Rhys; dir. Robert Altman. Hi-fi stereo. (PG-13) 140 min. \$92.95. Hemdale.

*Vincent and Theo* is iconoclastic director Robert Altman's most conventional film, but also one of his best. Perhaps out of a sense of kinship to another artist denied financial success in his own time, Altman leaves aside his experimental bent for this compelling portrait of painter Vincent van Gogh (Tim Roth) and his art dealer brother, Theo (Paul Rhys).

Though he barely made an adequate living himself, Theo supported Vincent financially throughout his life. Altman and scripter Julian Mitchell stress the almost Corsican Brothers-like relationship between the two characters—for all their differences, they know they are understood only by one another. Vincent lives for his work, seemingly unaware of social conventions; Theo, uncomfortable in both business and love (he suffered from syphilis), has no artistic outlet and labors fruitlessly to sell Vincent's work.

Altman doesn't attempt to analyze Van Gogh's art nor pay homage to it with the camera. But he does open a corner of every artist's torment in struggling to communicate his vision of the world, most memorably in a wordless scene of Vincent painting in a field of sunflowers that seem to mock and accuse him. With tremendous performances by both Roth and Rhys, *Vincent and Theo* delves memorably into the twin compulsions of art and love.

—MF

### *The Field*

1990. Richard Harris, Tom Berenger, John Hurt; dir. Jim Sheridan. Hi-fi surround. (PG-13) 110 min. \$89.95. LIVE.

Richard Harris here turns in a powerful performance as an enraged farmer battling to buy the field he's spent his life slaving for as a tenant. It's almost enough to ignite this terse, overwrought melodrama. But the ideological baggage involving the plight of Irish farmers in the '30s feels heavier than the sacks of kelp Harris and his son haul up and down the hills. Even Harris comes across less as a Lear-like tragic hero and more like the town bully slowly going mad. The unsympathetic characters only undermine the fine acting and the camera's beautiful, severe Irish landscapes.

—Stan Pinkwas

### *The Comfort of Strangers*

1991. Christopher Walken, Natasha Richardson; dir. Paul Schrader. Hi-fi stereo, cc. (R) 102 min. priced for rental. Paramount.

If you were someone's dinner guest and the hors d'oeuvres included an unexpected punch in the stomach, would you stay for the main course? Would you return a few days later for more rough handling? Anyone who abandons logic may derive some enjoyment from Paul Schrader's preposterous drama *The Comfort of Strangers*. Otherwise, Harold Pinter's tedious script and the tepid cast spell big-time boredom, random acts of violence notwithstanding.

Vacationing in Venice, Britons Mary (Natasha Richardson) and Colin (Rupert Everett) languidly divide their

time between sightseeing, eating and making love. This lazy holiday—depicted to endless detail—gets a jolt following an encounter with Robert (Christopher Walken), an intense, English-speaking local who has a penchant for long anecdotes. Despite numerous hints, the unsuspecting couple fail to realize their voluble host and his wife Caroline (Helen Mirren) harbor evil intentions—until it's too late, of course.

While Richardson and Everett look gorgeous as the ill-fated tourists, their bland performances inspire more irritation than sympathy. Should this seem like a perfect opening for scenery-chewer Walken, guess again. Trying to create an aura of foreboding, the veteran ham often plays it so cool he barely seems to be paying attention. Which, coincidentally, is an appropriate response to *The Comfort of Strangers*. —JY

### *Separate But Equal*

1991. Sidney Poitier, Burt Lancaster, dir. George Stevens Jr. Hi-fi stereo, cc. (PG) 193 min. \$89.95. LD \$39.98. Republic.

For a made-for-television drama about such a sensitive subject, *Separate But Equal* is remarkably matter-of-fact. Opening in Clarendon County, South Carolina, the movie traces four years of legal maneuvering that culminated in the Supreme Court's 1954 decision in *Brown vs. the Board of Education*—a decision which banned segregation in public schools. While it devotes the first 90 minutes to depicting racism's toll on the children of Clarendon County, *Separate But Equal* moves at a brisk pace. It doesn't slow down until the NAACP's Thurgood Marshall (Sidney Poitier) has presented his first arguments to the court. The film's best scenes, in fact, take place in the courtroom and later



**Changing Times:** Burt Lancaster and Sidney Poitier face off in *Separate But Equal*'s court battle.





**Guns for Hire:**  
The *Magnificent Seven*  
show their stuff in John  
Sturges' widescreen  
epic.

among the members of the court itself.

Richard Kiley portrays Chief Justice Earl Warren as a poorly qualified yet ingenuously righteous jurist—it's intriguing to watch him implore other reluctant members of the court to "send a message that America is a moral nation." (His status as a prominent Republican merits only one mention.) Burt Lancaster disappoints as John W. Davis, counsel for the state of South Carolina, never convincing the viewer that he's the legendary maverick who made a career of trying unpopular cases. And his courtroom oratory pales beside Poitier's.

*Separate But Equal* can't escape a distinct made-for-TV feel (low-quality film stock, frequent fade-outs) but it does refrain from depicting all segregationists as cartoonish villains. Conversely, for all his inherent nobility, Poitier manages to imbue Marshall with earthy good humor in a performance that stops short of worship. Keeping its focus narrowed to one aspect of the civil rights movement, *Separate But Equal* avoids biting off more than it can chew in less than four hours—and the result is a subtly powerful film. —Lorraine Cademartori

## LASERDISCS

### *The Magnificent Seven*

1960. Yul Brynner, Steve McQueen, Eli Wallach; dir. John Sturges. Digital mono, letterboxed. (NR) 129 min. Side 3 CAV. \$39.98. MGM/UA.

### *Ride the High Country*

1962. Randolph Scott, Joel McCrea; dir. Sam Peckinpah. Digital mono, letterboxed. (NR) 96 min. CLV 2 sides. \$34.98 MGM/UA.

These two highly regarded westerns from the same period embody widely divergent takes on the genre, but each has its own particular charms. *The Magnifi-*

*cent Seven* is a classic shoot-'em-up inspired by Kurosawa's *Seven Samurai*, while *Ride the High Country* is a small-scale morality play.

Although the bloody *Wild Bunch* may be the quintessential western from Peckinpah, *High Country* trods much the same thematic ground of personal honor. Aging guns-for-hire played by Randolph Scott and Joel McCrea escort newly mined gold out of the rugged Sierra Mountains. Complicating their mission is Elsa (Mariette Hartley in her first movie role), a young gal on the lam from a brutish groom and his lecherous brothers. Letterboxing preserves the sweeping mountain vistas through which they travel, and the wide screen is especially well-used in a long-distance rifle duel.

*The Magnificent Seven* is great fun, not only for the performances of veterans Yul Brynner and Eli Wallach, but rising talents Steve McQueen, James Coburn, Robert Vaughn and Charles Bronson as mercenaries recruited by Mexican villages to vanquish Wallach's marauding banditos. The dialog is taut and the pace stately, and the action is well-staged if somewhat antiseptic—the shootings are prodigious but tidy. A big plus is that the climactic battle on side 3 is presented in CAV mode, although the jacket neglects to mention this. As a bonus, both films are followed by their theatrical trailers. —Andy Wickstrom

### *None But the Brave*

1965. Clint Walker, Frank Sinatra, Tatsuya Mihashi; dir. Sinatra. Digital mono, cc. (NR) 106 min. \$34.95. Warner.

*None But the Brave* is a revisionist World War II drama with a pacifist bent, put forward by that oft-overlooked filmmaker Frank Sinatra—he directed, produced and played a supporting role. The plot is unusual but amazingly simple: Two small, equally matched groups of Japanese and American soldiers find

themselves stranded on the same Pacific island—the Japanese have water and food, while the Americans have medicine and a medical corpsman, and both sides discover they must come together if they are to survive.

What makes this film extraordinary is that its story is told from the Japanese point of view, through the eyes of a young lieutenant played brilliantly by Tatsuya Mihashi. The film's larger story unfolds through him as we witness the foolhardiness and bravery of the men on both sides. Among the Americans, Clint

**He Did It His Way:**  
Frank Sinatra directed,  
produced and acted in  
*None But the Brave*.



Walker gives a surprisingly effective performance as the Marine pilot who takes command of the plane-wrecked group—his character is both a rational, thoughtful officer and an utterly dedicated killer. Sinatra plays the corpsman, a cynical veteran who's almost seen too much to care, but can't ignore the futility and brutality around him.

Sinatra's direction is clean and straightforward, with few surprises. He knows how to keep a story moving, filling the screen with either action or tension. The only awkward moment involves some very predictable multiple flashbacks—that, however, is the fault of the screenplay. The letterboxed image is extremely sharp and crisp, highlighting Harold Lipstein's cinematography. Lipstein's work is a little too brightly lit, though, giving the movie perhaps too clean a look for the intended setting.

—Bruce Eder





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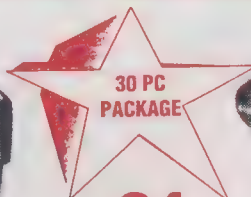
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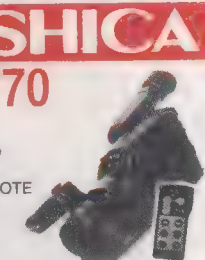


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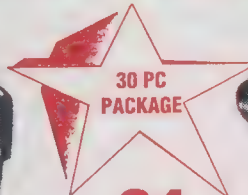


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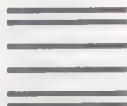
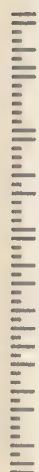
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## ***The Beast From 20,000 Fathoms***

1953. B&W. Paul Christian, Cecil Kellaway; dir. Eugene Lourie. Digital mono, cc. (NR) 80 min. CLV 2 sides. \$34.95. Warner.

## ***The Valley of Gwangi***

1969. James Franciscus, Gila Golan; dir. James O'Connolly. Digital mono. (G) 96 min. CLV/CAV 2 sides. \$34.95. Warner.

These two titles come from opposite ends of the career of special-effects animation wizard Ray Harryhausen: *The Beast From 20,000 Fathoms* was his first solo effort after working with Willis O'Brien, while *The Valley of Gwangi* comes from his late middle period, and began as an unmade O'Brien project.

*The Beast From 20,000 Fathoms* is the more straightforward of the two, a mystery/science fiction story about a dinosaur, awakened by an arctic atomic blast, that makes its way to its ancient spawning grounds in New York harbor. Director Eugene Lourie has a direct, no-nonsense approach that anticipates the better-known sci-fi classic *Them!* He handles his actors well, particularly Paul Christian, whose gentle, cultured German accent makes him an unusual hero. But Harryhausen's dinosaur is the real star—from its first appearance moving through an arctic blizzard, the beast takes on a hauntingly lifelike quality.

*The Valley of Gwangi* is more fun—although some of the carnage may disturb small children—and offers Harryhausen a chance for some real razzle-dazzle effects. The plot is incidental: The owners of a 19th-century wild West show find an isolated valley in Mexico

**Fickle Fingers of Fate:** Henry Fonda and Vera Miles can't take the heat in Hitchcock's *The Wrong Man*.



inhabited by prehistoric creatures, including a nasty tyrannosaur. None of the human characters can match Harryhausen's creations.

Both films have been very well transferred for disc, and *Gwangi*'s color, in particular, stands out compared to TV prints. The sound levels on *The Beast From 20,000 Fathoms*, however, vary too much for comfort in some scenes.

—BE

## ***I Confess* *Dial M for Murder* *The Wrong Man***

1953/1954/1956. B&W/color/B&W. Montgomery Clift, Anne Baxter (*I Confess*), Ray Milland, Grace Kelly, Robert Cummings (*Dial M*), Henry Fonda, Vera Miles (*Wrong Man*); dir. Alfred Hitchcock. Digital mono, cc. (NR/PG/NR) 95-105 min. each. CLV 2 sides each. \$34.98 each. Warner.

Of *I Confess*, Alfred Hitchcock said, "We shouldn't have made the picture." He declared, "There isn't very much to say..." about *Dial M for Murder*, and filed *The Wrong Man* among "the indifferent Hitchcocks." But even indifferent Hitchcocks outperform the efforts of many directors.

These lesser works from the '50s—flanked by masterpieces such as *Strangers on a Train*, *Rear Window* and *Vertigo*—premiered when the director was not only enjoying public acclaim for his TV series, but industry accolades from directors like Francois Truffaut. And though each has drawbacks—the heavy-handed "martyr" concept in *I Confess*, the straight-from-the-stage, non-cinematic interpretation of *Dial M for Murder* and the oppressive, bleak nature of

*The Wrong Man*—they also offer stunning visuals, some great dialog and interesting variations on one of Hitch's favorite themes: what happens when a complacent human being suddenly "falls into a manhole."

In *I Confess*, Father Michael Logan (Montgomery Clift) hears the confession of a murderer, then, through circumstantial evidence, is accused of committing the crime himself. Clift is appropriately low-key, but the tension is still present: As the killer walks alongside him and taunts him about the sanctity of the confessional, the camera rapidly back-tracks through the parish in a dizzying, intense sequence.

*Dial M for Murder* framed Grace Kelly for killing a blackmailer, but she was merely defending herself against a man hired by her husband (Ray Milland) to "do away with" the unfaithful, wealthy wife. Hitchcock left few of his masterful touches on this play, taking a mere 36 days for filming, but the dialog sparkles and he still packs a few surprises, like the sudden extreme high-angle view of the hired killer as he and the husband map out the fateful night.

*The Wrong Man* is based on the true story of Christopher Emmanuel Balistrero (Henry Fonda), wrongly tried as a holdup man, then forced to watch his wife (Vera Miles) crumble. The relentless Bernard Herrmann score wonderfully mirrors the methodical plodding of the police as they follow "procedure." Fonda and Miles are excellent, yet the tone is depressing and ultimately tiring.

The Hitchcock name itself is enough to recommend these films, but like the image quality of the discs themselves, these titles are good—but not great.

—April P. Bernard



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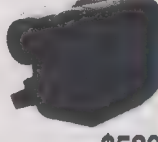
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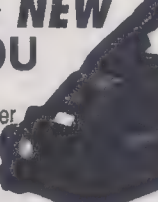
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## HIGHLIGHTS OF THE MONTH

### Best of MTV's 120 Minutes

1991 comp. Host Dave Kendall introduces hot alternative clips from Camper Van Beethoven, Sonic Youth, Faith No More, Sinéad O'Connor and six others. Hi-fi stereo. Approx. 45 min. VHS only \$14.95. Rhino.

### Cesar

1935. B&W. Raimu, Andre Fouche, Pierre Fresnay; wr./dir./pr. Marcel Pagnol. Completes Pagnol's captivating Marseilles trilogy (*Marius*, *Fanny*, *Cesar*). Mono. (NR) 132 min. VHS, Beta \$39.95. LD (digital mono) \$59.95. Interama Video Classics/Image.

### Class Action

1991. Gene Hackman, Mary Elizabeth Mastrantonio; dir. Michael Apted. Father-daughter attorneys battle both in the courtroom and out. Strong lead performances. Hi-fi stereo, cc. (R) 110 min. VHS, Beta \$92.98. LD price n.a. FoxVideo.

### FM

1978. Michael Brandon, Martin Mull, Eileen Brennan; dir. John A. Alonzo. Nostalgic for the sounds—and mayhem—of '70s radio? Concert footage of Linda Rondstadt, REO Speedwagon and Jimmy Buffett. Hi-fi stereo, cc. (PG) 104 min. VHS \$79.95. LD (digital surround, letterboxed) \$34.98. MCA/Universal.

### Forbidden Planet

1956. Walter Pidgeon, Anne Francis, Leslie Nielsen; dir. Fred McLeod Wilcox. Remastered 35th-anniversary edition reintroduces Robby the Robot in futuristic sci-fi classic. Hi-fi surround, cc. (G) 99



**He's No King Kong:** The 3-D Robot Monster snares another victim in an embarrassingly funny bomb.

min. VHS, Beta \$19.98. LD (digital, letterboxed) \$24.98. MGM/UA.

### The Infinite Voyage

1991. 3 vols. Intriguing episodes from science series include "The Champion Within," "Life in Balance" and "To the Edge of the Earth." Mono. 58 min. each. VHS only \$29.98 each. Vestron.

### It's a Wonderful Life

1946. B&W. James Stewart, Donna Reed; dir. Frank Capra. Retransferred, repackaged 45th-anniversary edition of holiday classic

also packs in original theatrical trailer, "making of" documentary and trivia booklet. Mono, cc. (NR) 160 min. VHS only \$19.98. Republic.

### A Kid for Two Farthings

1955. Jonathan Ashmore, Celia Johnson, Diana Dors; dir. Carol Reed. Fantasy: Boy imagines goat is magical unicorn, and life in London slum is never the same. Mono. (NR) 96 min. VHS only \$39.95. Home Vision Cinema.

### Lost in America

1985. Albert Brooks, Julie Hagerty; dir. Brooks. Yuppie couple says goodbye rat race, hello *Easy Rider*. New digital transfer. Hi-fi mono. (R) 91 min. VHS, Beta \$19.98. LD (letterboxed) \$34.98. Warner.

### The Magnificent Ambersons

1942. B&W. Tim Holt, Joseph Cotten, Dolores Costello; wr./pr./dir. Orson Welles. Though now considered nearly as brilliant as *Citizen Kane*, it was whittled down from 2-1/2 hours and released with Lupe Velez's *Mexican Spitfire Sees a Ghost*. Score by later Hitchcock collaborator Bernard Herrmann. Digital mono. (NR) 88 min. LD \$29.95. RKO/Image.

### The Man From U.N.C.L.E.

1964-67. B&W/color. 7 vols. Robert Vaughn, David McCallum. The hipness of James Bond times two—Napoleon Solo and Illya Kuryakin. Hi-fi mono. (NR) 98-104 min. each 2-episode cass. VHS, Beta \$19.98 each. MGM/UA.

### Nothing Can Stop...

#### Prince and the New Power Generation

The Minneapolis man is back, with the uncensored version of "Gett Off" plus four songs unavailable on the new album. Hi-fi stereo. 30 min. VHS only \$14.98. Warner Reprise.

### Robot Monster

1953. B&W. George Nader, Claudia Barrett; dir. Phil Tucker. Tops in turkeys—and 3-D to boot—but beware the robot gorilla. Hi-fi mono. (NR) 62 min. VHS only \$12.95. Rhino.

### Small Change

1976. Geory Desmoucheaux, Philippe Goldman; dir. Francois Truffaut. From the mouths of babes come expressions of every emotion under the sun. A gem. Hi-fi mono, Fr. w/Eng. subtitles. (PG) 105 min. VHS, Beta \$19.98. MGM/UA.

### The Third Genius

1991. David Gill and Kevin Brownlow follow portraits of Chaplin and Keaton with this bio of silent film star—and stuntman extraordinaire—Harold Lloyd. Hi-fi stereo. 110 min. VHS only \$59.99. HBO.

## Labels For Less

Val Kilmer in *Willow*.



Sixteen tales of murder and misdemeanors are on the loose at \$19.98 each. 'RKO's Most Wanted' lines up 11 repriced titles—including *Stranger on the Third Floor* and *Nocturne*—plus five repromoted ones.

Evil also emanates from **FoxVideo**, with cult horror films that "came from the drive-in." Zsa Zsa Gabor's *Queen of Outer Space* (new to video) accompanies seven repriced classics, such as *The Fly*, all for \$14.98. But over at **MGM/UA**, they've got the "creepiest, slimiest, scariest, freakiest monsters" priced at \$19.98. New to video are *Private Parts*, *The Green Slime* and *It! The Terror From Beyond Space*, plus old standbys like *Audrey Rose* and *Demon Seed*.

Also from **MGM/UA**, "The International Directors' Collection" imports both new entries—like *Veronika Voss* and *The Story of Adele H.*—and repriced hits—*La Cage Aux Folles*, *Never on Sunday* and *Blow-Up*—for less than 20 American dollars.

It's chaos at **RCA/Columbia**—meaning a variety package—with repriced items ranging from *Jason and the Argonauts* and *Willow* to *Little House on the Prairie* at \$14.95.

—APB

Compiled by April P. Bernard



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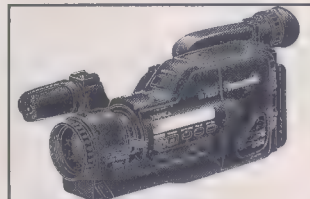
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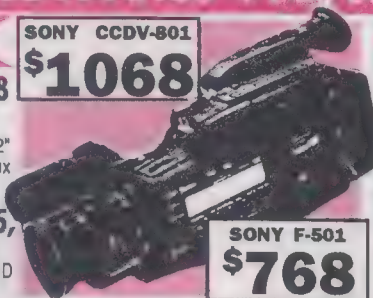
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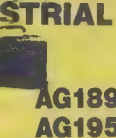
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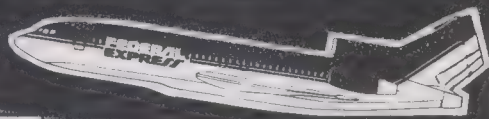
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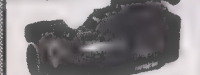
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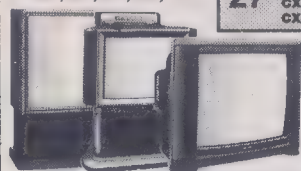
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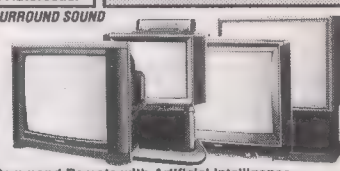
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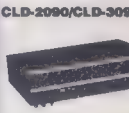
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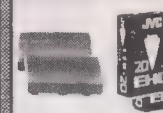
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## DIRECTORY

### White Heat

1949. B&W. James Cagney, Virginia Mayo, Edmund O'Brien; dir. Raoul Walsh. "The top of the world" in gangster flicks. Digital mono. (NR) 114 min. LD \$34.98. MGM/UA.

### COMEDY

#### An American Summer

1990. Michael Landes, Joanna Kerns, Brian Austin Green; dir. James Slocum. Teenyboppers will sigh over this summer-at-the-beach fare. Hi-fi stereo, cc. (PG-13) 100 min. VHS, Beta \$89.95. SVS.

#### The Big Dis

1990. B&W. James Haig; dirs. Gordon Erickson, John O'Brien. Interracial tale of comic woe: Boy wants date, but all he gets is "dissed." Mono. (NR) 88 min. VHS only \$59.95. First Run Features.

#### Career Opportunities

1991. Frank Whaley, Jennifer Connelly; dir. Bryan Gordon. Couple's late-night hijinks in a department store sour when burglars arrive. Hi-fi surround, cc. (PG-13) 83 min. VHS, Beta priced for rental. LD (digital surround) \$34.98. MCA/Universal.

#### The Italian Straw Hat

1927. B&W. Albert Prejean, Olga Tschechowa; dir. Rene Clair. Silent: Horse devours hat; bridegroom forced to find substitute. New score by Emilio Kauderer. Hi-fi mono, Fr. w/Eng. subtitles. (NR) 114 min. VHS only \$29.95. Connoisseur.

#### The League of Gentlemen

1960. B&W. Jack Hawkins, Nigel Patrick; dir. Basil Dearden. Ex-Army men employ military strategies in a bank heist. Great British fun. Mono. (NR) 115 min. VHS only \$39.95. Home Vision Cinema.

#### Nothing But Trouble

1991. Chevy Chase, Demi Moore, Dan Aykroyd, John Candy; dir. Aykroyd. Romantic weekend—and talented cast—gone awry. Hi-fi surround, cc. (PG-13) 93 min. VHS, Beta \$92.98. 8mm \$29.98. LD (digital surround) \$29.98. Warner.

### DRAMA

#### Amazing Stories—Book 3

1985-86. Patrick Swayze, Gregory Hines, Charlie Sheen. "Life on Death Row," "The Amazing Falsworth" and "No Day at the Beach" from Steven Spielberg TV series. Hi-fi stereo, cc. (PG-13) 73 min. VHS \$79.95. LD (digital mono, side 2 CAV) \$34.98. MCA/Universal.

#### The Bride Wore Black

1968. Jeanne Moreau; dir. Francois Truffaut. Woman hunts down those who murdered her intended on their wedding day in Truffaut's tribute to Hitchcock. Hi-fi mono, Fr. w/Eng. subtitles. (NR) 108 min. VHS, Beta \$19.98. MGM/UA.

#### Conagher

1991. Katharine Ross, Sam Elliott; dir. Rey Villalobos. Real-life marrieds find onscreen romance in made-for-cable Louis L'Amour frontier adventure. Hi-fi stereo, cc. (M: Mature) 94 min. VHS, Beta \$89.98. Turner.

## CHOOSING THE BEST CAMCORDER FOR '91:

The following is an excerpt of an interview with Larry Peterson, Senior Marketing Director of Not Just Video, Inc., (the largest authorized Canon video dealer in New York) and Frank Lamb, a retail marketing analyst.

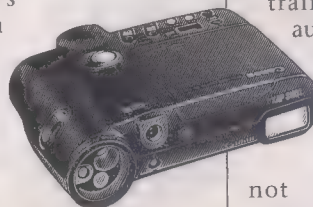


**Q:** What would you advise a prospective camcorder buyer?

**A:** First, a customer should feel comfortable with the camcorder manufacturer. Name recognition is very important. In a recent consumer report, Canon received the number one rating.

**Q:** With the many brands available in the market place, why does the Canon line stand out as superior?

**A:** Canon is concerned with great optics. They are the leading 35mm camera company, and image technology is what Canon is all about. That's why Canon video lenses are used by TV stations across the country—that very same



The Canon Xapshot

quality is at work in every Canon 8mm camcorder.

**Q:** Which camcorder would you personally recommend?

**A:** The Canon A1 Digital, without a doubt. Just check the most recent consumer guide rating camcorders. The A1 Digital got straight A's. The features on this camera are incredible!

Let me take advantage of this interview also Frank, to let consumers know that at

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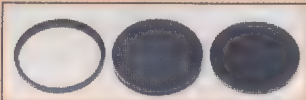
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## DIRECTORY

### The Execution of Private Slovik

1974. Martin Sheen, Ned Beatty, Gary Busey; dir. Lamont Johnson. Outstanding TV-movie documents story of soldier facing execution on grounds of desertion. Hi-fi mono. (NR) 122 min. VHS \$79.95. MCA/Universal.

### Fellini's Roma

1972. Peter Gonzales, Britta Barnes; dir. Federico Fellini. Semi-autobiographical slice of life in 20th-century Rome. Hi-fi mono, Ital. w/Eng. subtitles. (R) 129 min. VHS, Beta \$19.98. MGM/UA.

### One Good Cop

1991. Michael Keaton, Rene Russo; wr./dir. Heywood Gould. When partner is killed, policeman gains three kids—and may have to compromise his values to keep them. Hi-fi surround, cc. (R) VHS, Beta \$92.95. Hollywood Pictures.

### Stavisky

1974. Jean Paul Belmondo, Anny Duperey, Charles Boyer; dir. Alain Resnais. The fall of a '30s financier. One of the first screen appearances of Gerard Depardieu—and one of the last of Charles Boyer—plus Stephen Sondheim score add to allure. Mono, Fr. w/Eng. subtitles. (NR) 117 min. VHS, Beta \$59.95. Interama Video Classics.

### Talent for the Game

1991. Edward James Olmos, Lorraine Bracco; dir. Robert M. Young. Baseball scout needs a hot prospect to save his job. Hi-fi stereo, cc. (PG) 91 min. VHS, Beta priced for rental. Paramount.

## ACTION/ADVENTURE

### Last Flight to Hell

1991. Reb Brown, Chuck Connors; dir. Paul D. Robinson. Atypical plot: Muscleman sent to rescue drug kingpin. Hi-fi stereo. (NR) 94 min. VHS only \$79.95. AIP.

### Killing Streets

1990. Michael Pare, Lorenzo Lamas, Jennifer Runyon; dir. Stephen Cornwell. Twin seeks kidnapped brother. Ultra-stereo. (R) 109 min. VHS only \$89.98. Vestron.

### Quiet Fire

1991. Lawrence-Hilton Jacobs, Robert Z'Dar, Karen Black; dir. Jacobs. One of Kotter's kids tackles crooked candidate. Hi-fi stereo. (R) 90 min. VHS only \$79.95. PM.

## HORROR/THRILLER

### ambition

1991. Lou Diamond Phillips, Haing S. Ngor, Clancy Brown; dir. Scott D. Goldstein. Variation on *The Silence of the Lambs*: Author keeps company with mass murderer to inspire novel. Hi-fi stereo, cc. (R) 99 min. VHS, Beta \$92.98. LD price n.a. Media.

### Dead on the Money

1991. Corbin Bernsen, Amanda Pays; dir. Mark Cullingham. One man loves her, the other wants her dead in made-for-cable venture. Hi-fi stereo. (M: Mature) 94 min. VHS, Beta \$89.98. Turner.

### Inner Sanctum

1991. Joseph Bottoms, Margaux Hemingway, Tanya Roberts; dir. Fred Olen Ray. Three-

timer plots murder of ailing wife. Hi-fi stereo, cc. (R, unrated versions) 87-89 min. VHS \$89.95. LD (digital mono, unrated version only) \$34.95. RCA/Columbia.

### Passion Flower

1986. Bruce Boxleitner, Barbara Hershey, Nicol Williamson; dir. Joseph Sargent. Made-for-TV tale of seduction and murder in Singapore. Mono. (NR) 95 min. VHS, Sp.-subtitled VHS \$89.95. Vidmark.

### Scissors

1991. Sharon Stone, Ronny Cox; dir. Frank De Felitta. *Audrey Rose* director offers variation on the "stranger stalking stunner" theme. Stereo, cc. (R) 105 min. VHS, Beta priced for rental. Paramount.

## SPECIAL-INTEREST

### Americans on Everest

1965. Nar. Orson Welles. Former National Geographic special documents Americans' first, spectacular ascent of the tallest mountain in the world. Hi-fi mono. 50 min. VHS only \$39.95. Pyramid.

### Don Cooper's Songs of the Wild West/ Mother Nature's Songs

1991. Sing along with Don and the Not Ready for Bedtime Players. Stereo. 30 min. each. VHS only \$14.95 each. Wood Knapp.

### The Journey

1988. 7 vols. Dir. Peter Watkins. Epic work covers globe while documenting nuclear arms buildup and threat of war. Mono. Approx. 14-1/2 hrs. VHS only \$29.95 each, \$179.95 set. Facets.

### Ripley's Believe It or Not

1991 comp. B&W. 3 vols. "The Man Convicted of Murdering Himself" and other oddities. Mono. Approx. 22-23 min. each. VHS only \$9.98 each. Strand VCI Entertainment.

### Taliesin: The Tradition of Frank Lloyd Wright

1990. Examination of prolific American architect and the school he created. Mono. 29 min. VHS only \$29.95. Home Vision Cinema.

### A World Alive

1991. Nar. James Earl Jones. Jazz from Windham Hill's Kit Walker accompanies gorgeous wildlife footage. Commissioned by St. Louis Zoological Park. Stereo. 24 min. VHS only \$24.95. Sea Studios.

## SPORTS/FITNESS

### Goals Galore

1990-91. Soccer video travels at velocity of approximately five goals per minute. Hi-fi stereo. 22 min. VHS, Beta \$9.98. CBS/Fox.

### NFL's Ultimate Football Challenge

1991. Gridiron trivia. Hi-fi mono. 45 min. VHS, Beta \$19.98. Media.

## MUSIC/PERFORMING ARTS

### The All Star Gospel Session

1987. Paul Simon hosts Hollywood gathering of Andrae Crouch, Jennifer Holliday, Luther Vandross and more. Hi-fi stereo. 60 min. VHS only \$14.98. A\*Vision.

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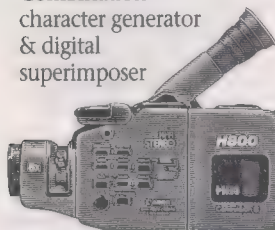
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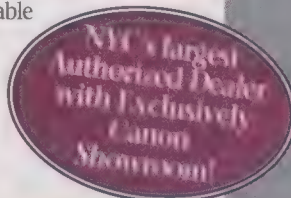
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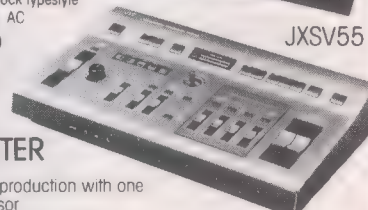
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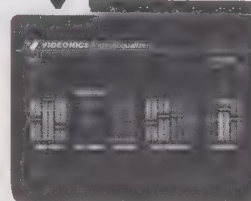
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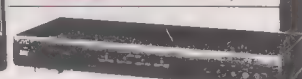
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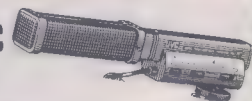
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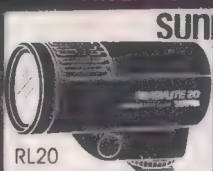
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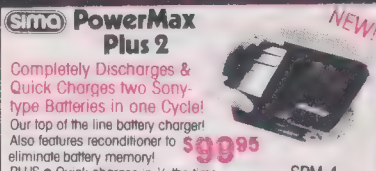


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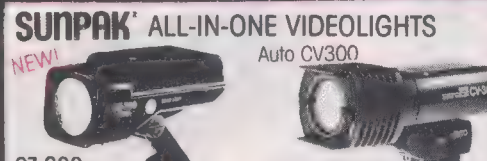


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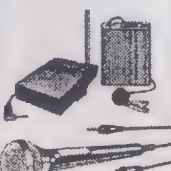
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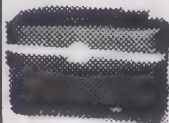
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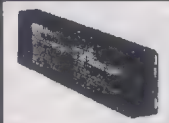
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3. What type of film(s) have you used for still photography?  
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4. Do you ever dub in voice and/or music on your home videos?  
Yes N ☐ No O ☐  
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5. If it were available, would you be interested in a device to transfer still photo formats to video?  
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6. What features would be most appealing to you in a still photo to video transfer unit?  
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Color correction (small footprint) W ☐  
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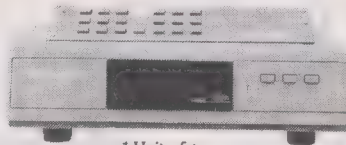


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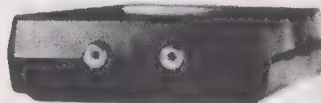
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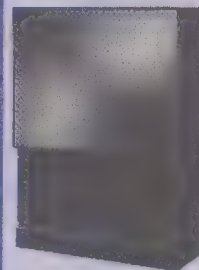
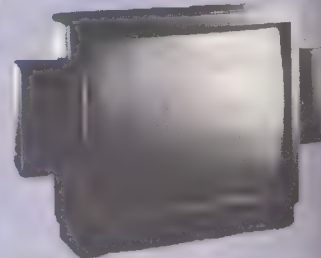
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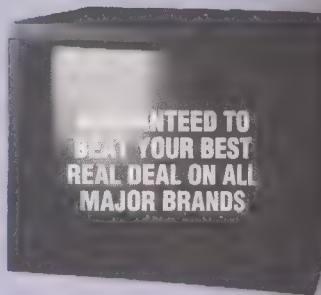
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PV19	679
PV21	669
PV41	CALL
PV700	689
PV704	739
PV750	899
PV760	1039
PVS770	1199
All Other Models	CALL

#### INDUSTRIAL

AG190	NEW
AG450	CALL
AG460	CALL

#### Quasar

VM710	CALL
VM712	CALL
VM714	CALL
VM715	CALL
VM718	CALL
VM719 Spr DGT	CALL
VM510.511	CALL
VM512	CALL
VM515	CALL
VM516	CALL
VM518	CALL

#### HITACHI

ALL MODELS	CALL
ALL T.V.'S	CALL

#### RECA

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CC445	CALL
CC512	IN STOCK
CC525	STOCK
PRO 860.865	AT
PRO 825	LOWEST
PRO 820	POSSIBLE
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VR-20R 10:1	BOTTOM
8-406	PRICES
8-308	CALL
8-808 HI BAND	CALL
C-606	CALL

#### TRICOH

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R861	CALL
R105 10:1 H.F.	CALL
R108 HI 10:1	CALL
R66-86 HF	CALL
R67	NEW
R88H Hi Band	NEW

### CAMCORDER

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A1 DGT	CALL
H850 HI	NEW
H800 HI	CALL
ZAP SHOT	CALL
E61	NEW
E65	NEW
L E40 E08	NEW
E09 CLR FNDR	CALL
VE100 EDITOR	CALL

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GRAX 10.90 SPR	CALL
GR650	CALL
GR303U	CALL
GRS-505U	CALL
GRS 707U	CALL
SCF 007U	\$899

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ALL BRADETS	IN STOCK
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ALL CAMCORDER	CALL
ALL VCR'S	CALL
WIZARD	CALL

#### CHINON

CBSC 96	629
CBSC 98 DGT	1,729
MULTI SYSTEM & PAL	
4HD VCR	CALL
SVHS VCR	(201)
8M CDR	566
PHSNC	
VHS&C CDR	7100
GROUNDING	
ALL TV'S	ALL SZ
SHARP	

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KX90 H.F. ST	CALL
KOM770 10:1 HF	CALL
KOH170 HI 10:1 HF	CALL
KX HI Mini Hi Band	CALL

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#### JVC

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HR-D760 U	CALL
HR-DX20 U, 40 U	CALL
HR-D910 U	CALL
HR-D920 U	CALL
HR-D940 U	CALL
HR-D970 U	CALL
HR-S4700 U	CALL
HR-S6700 U	CALL
HR-SC1000 U	CALL
HR-SC10.000 U	CALL
HRP-10 5" TV/VCR	899
HR-FC 100U	CALL

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JXS300	BEAT
JXS555	YOUR
JXS900	BEST
CGV60U	PRICE

#### MITSUBISHI

U-34	319
U-35	359
U-54	409
U-55	499
U-65 SUPER	CALL
U-82 SUPER	CALL

#### Panasonic

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PV4160	329
PV4164	379
PVS4167 SUPER	549
PVS4990 SUPER DGT	CALL

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AGA95	CALL
AGW-1 UNIVERSAL	CALL
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VR696	CALL

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ALL Camcorders	CALL
ALL T.V.'S	CALL

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DECK VCR...739

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VH400	CALL
VH6410	CALL
VH6215	CALL
VH6415	CALL
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Vidimate 300	249
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PIONEER	CALL
JVC	CALL
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MITSUBISHI	CALL
TOSHIBA	CALL
RCA/GE	CALL
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VSX4900S	CALL
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CTW650R	CALL
CTW550R	CALL
CTWM77R	CALL
CTM66R	CALL
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PD-M50	CALL
PD-M60	CALL
PD-M45	CALL
PD-M45	CALL
CLD 1090	CALL
CLD 1090	CALL
CLD 3890	CALL
CLD M90	CALL
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All other models	CALL
Karaoke	CALL

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YAMAHA	CALL
JVC	CALL
TEAC	CALL

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JVC	CALL
PIONEER	CALL
RADAR DETECTOR	CALL

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RX805 VTN	CALL
RX905 VTN	CALL
DAT DECK	CALL
XLM 405 TN	CALL
XLM 505 TN	CALL
XLM 705 TN	CALL
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CERWIN VEGA	CALL
JBL	CALL
DESIGNACUSTIC	CALL
BOSE	CALL
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#### Panasonic

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KXT1470	89
KXT1740	114
KXT2740	179
KX1155	83
KXT3110	56
KXT2634	134
KX13910	IN STOCK
KXT4000	IN STOCK
KXT4200	IN STOCK
ALL CORDLESS	CALL
MODELS	CALL
ALL OTHER	CALL
MODELS	IN STOCK

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1337 Ans. Mach	CALL
1523 Ans. Mach	CALL
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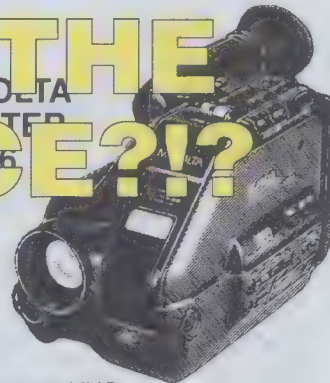
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V-20R ..... 799.95

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CVM-710 ..... 645  
CVL-345 ..... Call  
CVL-610 ..... Call

## VHS RECORDERS

VR-9960 ..... Call  
VR-9965 ..... Call

## QUASAR

## CAMCORDERS

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VM-708 ..... Call  
VM-709 ..... 999.95

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VM-S350A ..... Call  
VM-C1A ..... 649.95  
VTM-445A ..... Call  
VTF-540A ..... Call  
VTS-730A ..... Call

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## PAL/SECAM

## CAMCORDERS

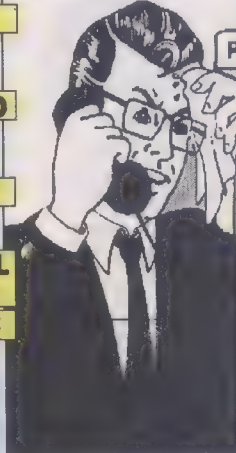
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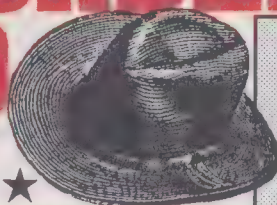
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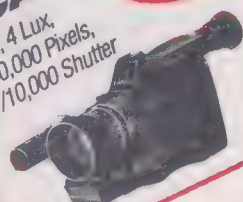


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## THX AT HOME

continued from page 54

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The fifth and newest company to enter the ranks is Cambridge SoundWorks, which is taking a more populist approach. Dubbed the Surround, its THX-approved side speakers are priced at \$400 a pair and will be sold through installers or directly from the Newton, Massachusetts-based company.

Three companies only offer THX-approved electronics. Along with its \$1,695 SSD-66 surround processor, Audio Design Associates has a new five-channel amp called the MPA-5000. Lexicon's CP-3 preamp/signal processor sells for \$2,500, and NAD pegs its 2400 THX two-channel stereo amplifier at \$599.

—LJ



## FOR YOUR EYES

continued from page 63

it's based, a la *On Her Majesty's Secret Service*, and can lay claim to the most carefully drawn characters since the series' '60s heyday. Topol's performance as a rambunctious smuggler who joins the right side of the fight is a singular treat, and Moore finally looks comfortable as Bond. On the down side, Carole Bouquet makes one of the dullest Bond girls ever. MGM's beautifully transferred disc also carries the most detailed and exciting surround tracks of all the Bond platters.

Timothy Dalton impresses with his second stint as Bond in *Licence to Kill* (★★), the latest 007 adventure. He compensates for his lack of animal magnetism with relatively great emotional range. The movie starts off well—Bond resigns from the service to avenge the shark-mangling of his series-long friend, CIA operative Felix Leiter—but bogs down quickly with a muddled story and a lethal 135-minute running time. CBS/Fox's first "Deluxe Letterboxed Edition" Bond offers the chapter stops and liner notes all the MGMs lack, and bodes well for the future of 007 on disc. ■

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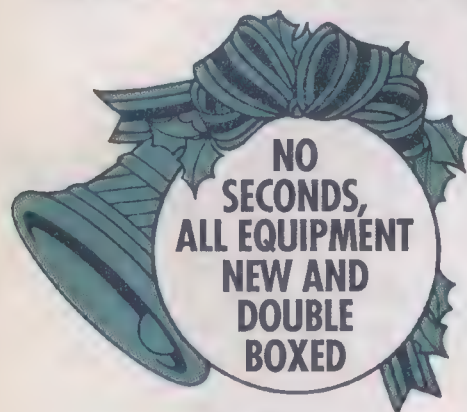


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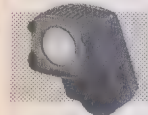
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## PUMP UP

continued from page 54

title of George Lucas' first feature, *THX-1138*, and it handily identifies the engineering genius at work as (T)omlinson (H)olman's e(X)periment. Holman, who served as chief electrical engineer for Advent Corp. in the mid-'70s, later founded Apt Corp., under which banner he designed two nearly legendary components: the Apt/Holman preamplifier and the Apt 1 power amp. Today, he divides his time between sonic projects for Lucasfilm and teaching film sound at the University of Southern California.

His THX venture has won some 600 theaters to its standard worldwide, all but about 80 in the United States. Even after a movie emporium has met the Lucasfilm criteria, it is re-evaluated twice a year to make sure the paying public is getting the full sonic treatment. "You'd be amazed how a theater's listening environment can change in the months after a THX system has been approved," Holman says.

Translating all this from movie theater to living room means overcoming some culturally entrenched ideals. One might reasonably ask why a video buff should bother putting together a THX-approved sound system in the first place. Aren't there surround-sound processors aplenty on the market, plus a wealth of superb power amplifiers and high-performance speakers of every size and shape? If you've worked your way up to a first-class music system, don't you have a ready-made thriller of a sound package for watching movies?

Holman receives the flurry of challenges with a scientist's equanimity, but his replies come with the slashing directness of a defense attorney. In short, he declares that most hi-fi systems—set up as they are for enjoying music—are irrelevant and immaterial to the purposes of movie sound reproduction.

"Film sound is unlike any kind of recorded music because film sound has a very specific way it is supposed to be played back," Holman explains. "It's nothing like a concert hall. Film sound exists only on the dubbing stage. But it also has an advantage over concert music in that it really can be reproduced exactly the way it was recorded—not an approximation of the original but an exact duplication. However, the playback system has to be set up to get it right."

Thus THX comes home. "The first thing you notice with a laserdisc is that, over a flat home hi-fi system, the sound from the disc is too bright. When sound—as dialog, music or effects—is applied to film on a dubbing stage, it has

very specific frequency response and loudness levels. If it is to be matched on a home system, these exact characteristics must be recreated.

"The dynamic range of film sound is standardized, partly so that all film sound can be judged against the same reference for the Academy Awards. But there's no such standard in music recording. A string quartet and a Mahler symphony may be recorded at the same level and you the listener must control the volume at playback to achieve realistic sound pressure levels. This isn't the case with film sound. A critical goal of the THX home system is to enable listeners to enjoy the full dynamic range that's on a disc."

This means, again, using a matched set of stereo amplifiers (100 watts per channel for home systems), with one dedicated to the front right and left channels, one to surround channels and one split between the center channel and subwoofer. Moreover, the front array of speakers is designed to "squeeze" vertical dispersion, thus intensifying the sound through the comparatively narrow arc defined by the ears of listeners, sitting or standing. The surround speakers, intended for placement not at the rear of a room but at the sides, fire forward and rearward. Indeed, the ambient portion of the signal is not only mono, but "decorrelated" to further reduce any sense of its origin.

"With Dolby Stereo," says Holman, "the surround is all mono. If you sit dead on a center line, you get a balanced image from the surrounds. But if you move a foot off the center line, the image falls apart. Even two milliseconds of change and you perceive the surround coming from one direction. That's distracting and not what we want. Home THX adds a circuit to spatialize the sound—to decorrelate the image—so that you're enveloped by a much more spacious image. That's the real purpose of surround."

"It's also extremely important that the side speakers do not fire directly at the listener. You can appreciate the effect of a properly balanced system in the scene in *The Empire Strikes Back* where Luke is in the forest and you sense the jungle all around you—not in front of you or beside you, but surrounding you."

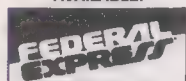
Perhaps the most important goal of THX, notes Holman, is keeping the dialog front, center and clear. Citing other action films, like *Batman* and *Lethal Weapon 2*, Holman says, "We put up lots of competition for dialog and yet our number-one concern is that dialog be understood at all time." Understood and on target. Holman contends that not all manifestations of Dolby Pro-Logic are equal, and that certain cinematic moments can reveal problems not to be suf-



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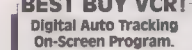
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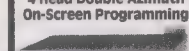
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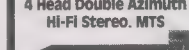
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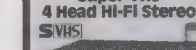
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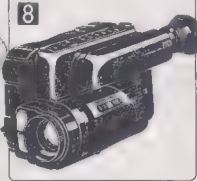
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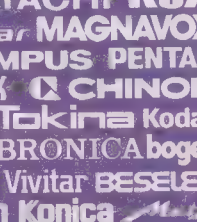


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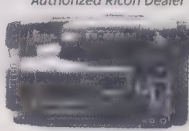
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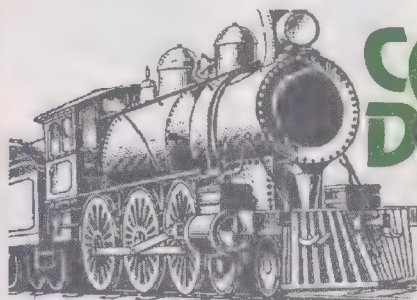
continued from page 108

ferred from THX-approved processors.

"In *Indiana Jones and the Temple of Doom*, there's a scene where the boy, the girl and Indy are riding an elephant through a jungle. While Indy and the boy remain sitting in the center of the shot, the girl runs off screaming from left to right. With some processors, her scream pulls the dialog with it. So when Indy says, 'The biggest trouble with her is the noise,' the line starts off-center, tracking with the girl's scream, then

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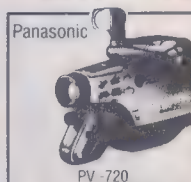
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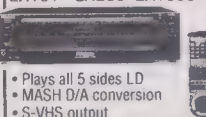
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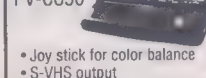
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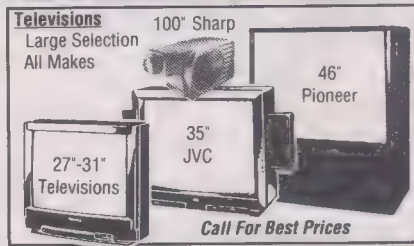
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## BREAKING

*continued from page 59*

during quiet passages and a buzz during loud ones, and the 100-watt Pioneer, which has grossly calibrated bass and treble controls that only make its tinny, boomy sound tinnier and boomier.

The Onkyo has no center-channel amplification, only an RCA center-out jack for use with a separate power source. The Technics also provides a center-out jack, which I used because the Technics 10-watt center amp is woefully inadequate. The Pioneer, alas, has no center-out jack, and its 20 watts are badly mismatched with the 100 supplied to the front left and right channels. As a result, dialog was generally harder to decipher.

For surround amplification, the Onkyo's 35 watts per channel produced clean sound, even through sudden, rear-channel signal surges—which is what most sound mixers like to put in the surrounds. The Pioneer was unsatisfactory at 18 watts per channel. The Technics' 10-watt surrounds sounded better—not punchy, but not distorted.

Dolby decoding is extremely accurate in the Technics and Onkyo units, although the Onkyo's superior amplification makes its overall sound quality much better. Torture-tested with the opening sequence from *The Abyss*, both the Technics and the Onkyo routed each voice to its appropriate spot, with nary a "leak" into adjacent channels.

To my surprise, the Pioneer's decoder proved a washout. Voices "pumped" inappropriately between channels, and the surrounds gave off clicks—sometimes during volume surges, sometimes when consonants were spoken.

For ease and flexibility, the Pioneer unit is the champ. But its faulty decoding and inadequate amplification make it no match for the Onkyo, a terrific value if you can find a reasonably priced amp for its center-channel output. The Technics is recommended solely for movie sound, but again, only if you add a separate amp to power the center channel.

—Steve Daly

## SUPER SPEAKERS

*continued from page 59*

one in *Star Trek V* where rock columns sprout from the ground and God speaks. They sound good for music, too, although they seem to lack response in the upper bass.

Daly disagreed. "The Bostons don't have much high end, and don't have a lot of punch in the bass unless you use



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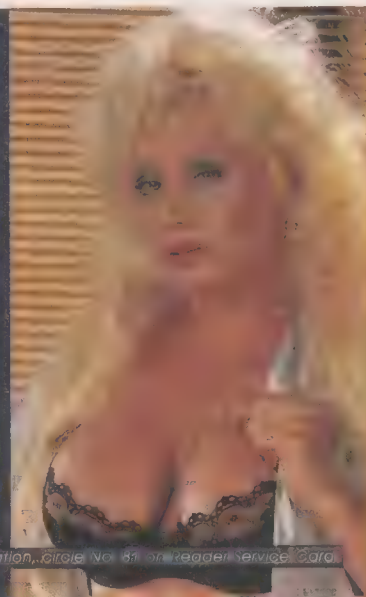
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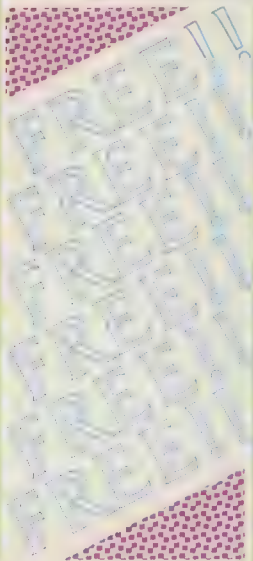
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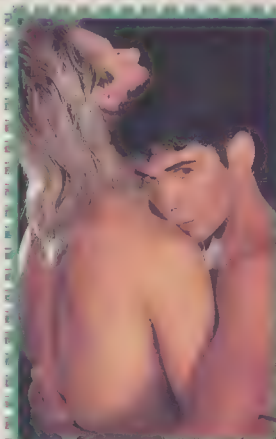
NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ST. \_\_\_\_\_ ZIP \_\_\_\_\_

SIGNATURE / B. DATE \_\_\_\_\_

I am over 18 years old and request this material. No orders shipped without signature.

## HOT AND HEAVY ALL MALE ACTION!

HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!



HOT  
MEN!  
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HOT  
MEN!  
HOT  
MEN!  
HOT  
MEN!

**AS LOW AS 1¢ EACH!**

We're looking for active buyers of genuine all-male sex videos! On 60 minute cassettes! In order to expand our list of satisfied customers, we've cut out the middleman in order to bring you a most unusual offer. For 1¢ each, plus shipping costs, you can have the hottest all male videos to be found anywhere! With this purchase you will be eligible for regular discounts on new hardcore releases and specialty videos from our giant catalog. Be assured there are no strings attached to this offer and no pressure to purchase anything in the future!

### GET THESE 42 HEATED HITS!

- |  |                                       |
|--|---------------------------------------|
| <input type="checkbox"/> SLAMMERS      | <input type="checkbox"/> HEAVY LOADS  |
| <input type="checkbox"/> EBONY SEX     | <input type="checkbox"/> BLOW IT      |
| <input type="checkbox"/> SLICK HANDS   | <input type="checkbox"/> LUST         |
| <input type="checkbox"/> HAND JOBS     | <input type="checkbox"/> KING KONG    |
| <input type="checkbox"/> HEAVY MEAT    | <input type="checkbox"/> BEEF JERKY   |
| <input type="checkbox"/> GROUP SEX     | <input type="checkbox"/> GROUP SHOT   |
| <input type="checkbox"/> FACE SHOTS    | <input type="checkbox"/> PLUG 'EM UP  |
| <input type="checkbox"/> UNLOAD IT     | <input type="checkbox"/> MAKE ME      |
| <input type="checkbox"/> STROKIN' IT   | <input type="checkbox"/> HOT TIMES    |
| <input type="checkbox"/> PETER EATER   | <input type="checkbox"/> REAMERS      |
| <input type="checkbox"/> LICKIN' STICK | <input type="checkbox"/> DOUBLE TIME  |
| <input type="checkbox"/> TAKE IT ALL   | <input type="checkbox"/> GANG WAY     |
| <input type="checkbox"/> ALL THE WAY   | <input type="checkbox"/> TEN INCHES   |
| <input type="checkbox"/> TWIN BEAT     | <input type="checkbox"/> FILL IT UP   |
| <input type="checkbox"/> ERUPTIONS     | <input type="checkbox"/> ON MY OWN    |
| <input type="checkbox"/> SWALLOW IT    | <input type="checkbox"/> BOTTOMS UP   |
| <input type="checkbox"/> PLUNGE        | <input type="checkbox"/> WET SHORTS   |
| <input type="checkbox"/> DEEPER LOAD   | <input type="checkbox"/> GOLDEN MEN   |
| <input type="checkbox"/> EAT THIS      | <input type="checkbox"/> UP ALL NIGHT |
| <input type="checkbox"/> DEEP IN HIM   | <input type="checkbox"/> DIRTY SHEETS |
| <input type="checkbox"/> GREASY PALM   | <input type="checkbox"/> BEND OVER    |

**BONUS!! 90 C-SHOT VIDEO  
FREE!! IF YOU ORDER  
WITHIN THE NEXT 30 DAYS!!**

SEND TO: **MALE MAN** Dept. HX1  
P.O. Box M877, Gary, IN 46401-0877

☐ Yes! Send me my 42 videos! I understand that if my order is placed within 30 days I will receive the C-SHOT video absolutely FREE!

I've enclosed \$25 (1¢ plus 59¢ each for shipping).

Canadians and foreigners remit in U.S. funds. I enclose ☐ CHECK ☐ MONEY ORDER ☐ VHS ☐ BETA

**HOT AND HEAVY ALL GUY ACTION IS AT 1-800-767-7550.**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ST. \_\_\_\_\_

ZIP \_\_\_\_\_

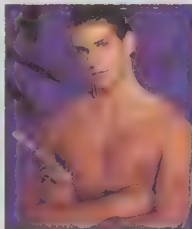
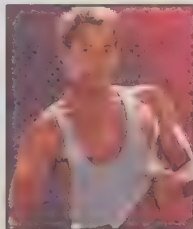
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## SUPER HOT XXX ALL MALE VIDEOS!!

HOURS AND HOURS OF HARDCORE SEX  
AT THE UNBELIEVABLE LOW PRICE OF 1¢!



20 full length hardcore features for 1¢ each plus postage and handling! Nobody undersells Male Mania and we want to prove it! If you're an active buyer of all male sex products then we have an offer for our first time customers. This offer comes with no strings attached and no pressure to buy anything in the future. We're convinced that after you see our products and all the hot male stars we have to offer you'll become a repeat customer! All this for the unheard of price of 1¢ per video! All videos are uncensored and come with a satisfaction guarantee and fresh from the factory. So start your collection today and save money with Male Mania!



Send to: **MALE MANIA** Dept. HX1

P.O. Box 12007

Merrillville, IN 46411

I enclose \$19 (1¢ Each plus 98¢ each for P&H) as payment in full in the form of

☐ Check ☐ Money Order

**CALL 1-800-767-7550 FOR HOT, ALL MALE ACTION!**

Canadians and foreigners remit in U.S. funds.

Sorry no COD'S. Please specify ☐ VHS ☐ BETA

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

St. \_\_\_\_\_

Zip \_\_\_\_\_

Sig./B. Date \_\_\_\_\_

I am over 18 yrs. old and request this material.

No orders shipped without signature.



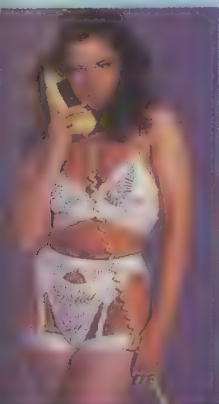
## Petite Ladies

Good Things **COME**  
In Small Packages!!  
**1-900-463-3343**

### The Petite Ladies Line

Call now  
for the real  
names and  
home phone  
numbers of  
petite ladies  
and beautiful  
women who  
want to  
meet you!

(\$2 a min.,  
Adults Over 18).



## BOTTOMS UP!

Only one  
line gives  
you the real  
names and  
phone  
numbers of  
women who  
share your  
deepest  
passion!

THE BOTTOM LINE  
1-900  
**568-0069**

\$2 a min.,  
Adults Over 18



## WHAT WILL YOU DO IF I'M BAD?

**1-900**

**847-7755**

Call now to meet real  
women who want to know  
your answer. No paid  
operators. Just real women  
who need to know what  
you'll do if they're bad!

(\$2 a minute).  
Adults over 18 only.



**QUICK  
RELEASE**

"OH  
BABY"

**CALL  
NOW!**

**1-900-847-7766**

It's what you really want!

(Only \$2 a minute). Over 18 Only.



## MARRIED? FOOL AROUND?



CALL 1-900  
**847-HOTS**

4 6 8 7

Meet Available Gals  
Who Share Your  
Special Needs!

(\$2 per minute, Over 18 Only.)

## DOUBLE YOUR PLEASURE!



TWO HEADS ARE BETTER  
**1-900-847-7799**

"We're waiting"

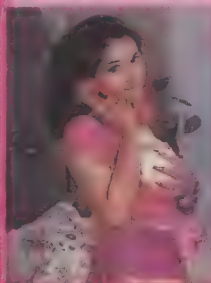
Direct connect with the girls  
looking for fun now.

\$2 per minute. Over 18 Only.

## OVERWEIGHT MEN WANTED

Good Looking Ladies  
Want You! Call 1-900

**535-7766**



Now there's a  
specialty that  
sings victory  
to big men  
with curves.  
Someone  
wants you  
with a  
big belly.

\$2 a min.,  
Adults over 18.

## TEACHER'S PET

And that's  
just for  
starters!

Give the  
teacher  
something  
special...

Call 1-900  
**246-6655**

(\$2 a minute).  
Adults over 18 only.



## Younger Women Seek Older Men

FOR SPECIAL TIMES TOGETHER  
CALL 1-900-346-6683

Many younger women are turned  
on by older "experienced" men.  
Call the line that brings sincere  
younger women together with

mature men who can give them  
what they need in an adult  
relationship. Meet the younger gal  
of your dreams. Call now!

(Only \$2 a minute). Adults Over 18 Only Please.



ONE ON ONE CONNECTIONS **1-900-568-LIVE** (THAT'S 1-900-568-5483)  
TWO DOLLARS A MINUTE, ADULTS OVER 18.

For additional information, circle No. 83 on Reader Service Card

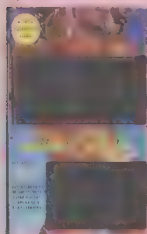


# 52 UNCENSORED ADULT FEATURE FILMS ON 90 MINUTE CASSETTES, ONLY... 99¢ EACH IN QUANTITY

What You See is What You Get... **NO SUBSTITUTIONS!! GUARANTEED...** or your money back!

Now choose from 52 fantastic adult videos for as low as 99¢ each in quantity. Every 90 minute tape is jammed full of the hottest and hardest sex imaginable, featuring hundreds of famous stars & nasty newcomers. We guarantee that you will receive the great movies listed...

Also, this offer comes with no strings attached or further obligations, we're convinced that once you see the great products and prices, you'll become one of our valued customers. **ALL MODELS 18 YEARS OF AGE OR OVER.**



☐ Taste Of Money



☐ Pretty As You Feel



☐ Educating Nina



☐ Best Of Atom



☐ Like A Virgin



☐ Doctor Ginger



☐ Heavenly Desires



☐ Blk Sis/White Bro



☐ Cock-Tales



☐ Taxi Girls



☐ Cagney & Stacey



☐ Like A Virgin II



☐ Super Models De LA



☐ Sperm Busters



☐ RX For Sex



☐ Spys



☐ Strange Bedfellows



☐ Joanna Storm on Fire



☐ Cheerleader Academy



☐ Heidi A



☐ Taxi Girls Part II



☐ Two To Tango



☐ Fast Girls



☐ Sugarpussy Jeans



☐ Woman In Window

Additional Titles Not Pictured:

- ☐ CASINO OF LUST
- ☐ I NEVER SAY NO
- ☐ GRAND OPENING
- ☐ TEENAGE RUNAWAYS
- ☐ PLEASURE SEEKERS
- ☐ UNDER THE TABLE

- ☐ DEEP CHILL
- ☐ SEX SCORCHERS
- ☐ CRAVING LESBIANS
- ☐ PURE FANTASIES
- ☐ FRESHMAN FANTASIES
- ☐ CASH LOAD
- ☐ PERFORMANCE

- ☐ SURFSIDE SEX
- ☐ VIRGIN HEAT
- ☐ LUST POTION
- ☐ WOMEN IN UNIFORM
- ☐ SEDUCE ME TONIGHT
- ☐ PLEASURE DO DEEP
- ☐ SPREADING JOY

- ☐ SEXUAL PURSUIT
- ☐ HARLEQUIN AFFAIR
- ☐ C-HUNT
- ☐ A STAR IS PORN
- ☐ NIGHT ON THE WILD SIDE
- ☐ WET MEDICINE
- ☐ LUBE JOBS

**USE ENTIRE AD TO ORDER! BONUS! Order all 52 and receive 120 Cumshot Tape FREE!**

**OUR SUPER PRICES...**  
☐ ANY 5 FOR \$15  
☐ ANY 15 FOR \$25  
☐ ANY 35 FOR \$38  
☐ ALL 52 FOR \$51

**POSTAGE, HANDLING...**  
☐ 5 Videos \$3  
☐ 15 Videos \$4  
☐ 35 Videos \$5  
☐ 52 Videos \$8

**INDICATE VIDEO FORMAT:**  
☐ VHS  
☐ BETA

Name \_\_\_\_\_  
 Addr./Apt# \_\_\_\_\_  
 City \_\_\_\_\_  
 State/Zip \_\_\_\_\_  
 B'day/Sign \_\_\_\_\_

☐ \$2 Postage, Handling, 100% Guaranteed Delivery Ins.

Rush items indicated, I enclose \$\_\_\_\_\_ including P+H.  
☐ Check, ☐ MO, ☐ CASH, as payment in full,  
 Canadians remit in US funds only.

Check Selections, & **FANTASTIC FEATURES II** Dept. HX1  
 send Remittance to: **PO BOX M827, GARY IN 46401-0827**

For additional information, circle No. 84 on Reader Service Card.

## BUXOM BABES ONLY 50¢ ea.



Vol. #1 & Vol. #2

Vol. #1 & Vol. #2



Vol. #1 & Vol. #2

Vol. #1 & Vol. #2



Vol. #1 & Vol. #2

Vol. #1 & Vol. #2

### NOT PICTURED

Keisha	Vol. #1 & Vol. #2
Medina	Vol. #1 & Vol. #2
Buffy Davis	Vol. #1 & Vol. #2
Betty Boobs	Vol. #1 & Vol. #2
Trinity Loren	Vol. #1 & Vol. #2
Tracey Adams	Vol. #1 & Vol. #2
Christy Canyon	Vol. #1 & Vol. #2
Tammy Reynolds	Vol. #1 & Vol. #2
Janette Littlelove	Vol. #1 & Vol. #2

For your pleasure, we have captured fifteen buxom beauties in uncensored, explicit action with today's most dynamic XXX studs. Thirty minutes of tit action so hot it will melt your TV screen. You won't believe your eyes.

All models are 18 yrs. of age. Records on file.

### FANTASTIC OFFER!!

Receive all thirty videos for the low, low price of \$15.00 (only 50¢ each).

Canadians remit in U.S. funds only.

No Foreign COD's

☐ Send COD, I enclose \$8 extra plus \$4 P/H.

RUSH items indicated.

I've enclosed \$\_\_\_\_\_ plus \$4 P/H

**PLEASE SPECIFY: ☐ VHS ☐ BETA**

Send To: **VIDEO CHEST** Dept. HX1  
 P.O. Box S  
 Michigan City, IN 46360

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

St. \_\_\_\_\_ Zip \_\_\_\_\_

No orders shipped without signature

Signature \_\_\_\_\_ B/date \_\_\_\_\_

I am 19 yrs. old & request this material.

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. / SUNDAY 12 TO 5 P.M.



**PARANOID SECRETS OF THE SUPERSTARS**



Ginger Lynn

**1-900-933-4055**

**\$2 PER MIN.**

J.H. PHONICS # 277  
15240 VICTORY BLVD.  
VAN NUYS CA. 91411

CALL 24 HOURS  
ADULTS ONLY  
TOUCHTONE ONLY

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FROM SWEDEN

**\* RIPE CHERRIES**  
**\* ORGY PERVERTS**  
**\* FAMILY FUN**  
**\* FIRST ENTRY**

**\* COED**  
**\* THE PANTY**  
**\* FARMGIRL FANTASIES**  
**\* SHOWERED FOR SEX**

SEND \$3 FOR OUR CATALOG AND TAKE ALL 8 ABOVE ITEMS  
Sent **FREE** By Return Mail.

**CONTINENTAL IMPORTS**  
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**WOMEN** **60 MINUTE VHS • BETA**

**Who "Teach" Girls**

**VIDEOS**  
TIGHT SMOOTH AND SUCKED

☐ 1. Beginners  
☐ 2. Private Sex School  
☐ 3. This Is Your  
☐ 4. How To Be A Hooker  
☐ 5. Lessons In Lust  
☐ 6. The Pervert Party

**VIDEOS MAGAZINES**  
☐ \$5 Ea. ☐ \$2 Ea.  
☐ 3 For \$12 ☐ 3 For \$6  
☐ 6 For \$20 ☐ 5 For \$10

**MINIMART** Box 85006  
Hollywood, CA 90072

Postage \$3 ☐ 24 Hour Rush \$2

**12 Videos ONLY \$1.95 EACH IN QUANTITY**

**VideoMail Exclusives**

Packed with brand new footage of wild, blistering-hot sex—uncut, uncensored! Here are 12 high-voltage VideoMail exclusives recorded on high resolution HQ video. You can get all 12 for just \$1.95 each — unbelievable!

**BONUS** Order Now, Get a Free Gift. Plus, Free Video Catalog Subscription With 50% Off Offer.

Please Mark Selections — Return Entire Ad To:

**VideoMail**  
P.O. Box 1550, Dept. VVY  
Madison Square Station  
New York, NY 10159

☐ Please send me 6 videos for \$15  
☐ Please send me all 12 videos for \$23.40

**Send my videos in ☐ VHS ☐ Beta format.**

**NO CASH or COD'S PLEASE**

**Order Amount \$**  
**Add \$2 For RUSH Service \$**  
**Postage & Handling \$ 3.00**  
**Total Enclosed \$**  
☐ MasterCard ☐ VISA Exp. Date / /

Acct # \_\_\_\_\_  
Sig. \_\_\_\_\_  
Use MasterCard Or VISA To Order Toll Free **1-800-334-5474**  
7:30 a.m. - 11:00 p.m. Monday through Friday  
9:00 a.m. - 9:00 p.m. Saturday & Sunday (ET)

**12 Videos**

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- Back Side Glide
- Torrid Trio
- Back On Black
- Two By Four
- Heavenly Knockers
- Wanton Wife's Fantasy
- Lesbian Heat
- Breast Bailing Babe
- Tempting Triangle
- Double Your Assets
- Oriental Aphrodisia

**Horny Sex Stars**  
More than 25 super sex stars — Aja, Ariel Knight, Peter North, Nina DePonca, Ray Victory, Jade East, Nina Hartley and more — for your viewing pleasure!

**SATISFACTION GUARANTEED**  
All packages are shipped in plain packaging. We will gladly replace any video-cassette that does not perform due to manufacturer's defect.

**SHIP TO:** NAME \_\_\_\_\_ I am 21 years of age or older.  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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**4 FANTASTIC TITLES FREE!**

**ORIENTAL ORGY**  
☐ **VIDEOS**  
**4 For \$8**

Enclose \$2 Postage  
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**KINKY WIVES AND GIRLFRIENDS**

**Wifeswappers Video Exchange**

**WE SELL AND SWAP 30 MINUTE PRIVATE SEX VIDEOS**

**Personal Movies Of Unusual**

☐ 12 VIDEOS \$5  
☐ 25 VIDEOS \$10  
Postage \$4 ☐ Rush \$1  
SWAP INFORMATION INCLUDED WITH ORDER.

**WIFE SWAPPERS PHOTO PHONE BOOK**  
With Name Addresses And Phone Numbers.  
☐ \$5

**CONTACT EXCHANGE**  
Box 38930 Los Angeles, Ca 90038

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 ADULTS OVER 18 ONLY. JUST \$2 PER MINUTE.

**WET AND JUICY, LICK MY LIPS!**  
**1-800-873-WETT (9388)**  
 VISA OR MASTERCARD. ADULTS OVER 21. \$2 PER MINUTE. TOUCH TONE LINE NEEDED



**Stockings, garters and YOU!**  
**1-900-680-1991**  
**LET'S DO IT!**




**I'LL MAKE YOU**  
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 ADULTS OVER 18 ONLY. VISA / MASTERCARD REQUIRED. JUST \$2 A MINUTE. MUST USE TOUCH TONE PHONE

**FREE SEX**  
 24 HOURS WILD FREE SAMPLES  
**212 643-2672**  
 ADULTS OVER 21



**Swedish Girls Bare All!**  
**1-900-933-6399**  
 ADULTS OVER 18. \$2 PER MINUTE



*Sneak a Peek!*  
*Hot Voyeur Sex Fantasies!*



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 ADULTS OVER 21. JUST \$2 PER MINUTE. VISA OR MASTERCARD. USE TOUCH TONE LINE

**TALK LIVE TO ME PLEASE!**  
**1-900-786-7511**  
**STRICTLY ADULTS**  
**\$3.50 PER MINUTE. ADULTS OVER 21 ONLY.**



**HOT LADIES DO IT ALL FOR YOU!**  
**1-900-903-4242**  
 ADULTS OVER 21 ONLY. JUST \$2 PER MINUTE



**Live sex party**  
**READY WHEN YOU ARE!**  
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 \$2 per minute. Must be over 21. Visa / Mastercard and touch tone phone required.



**LESBIAN LOVERS**  
**YOU CAN LISTEN IN!**  
**1-900-454-6399**  
 MUST BE OVER 21. \$2 PER MINUTE



**PINCH THEM, SQUEEZE THEM**  
*I need it so bad!*  
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 Adults over 18. Just \$2 per minute. Visa or Mastercard and touch tone



OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. / SUNDAY 12 TO 5 P.M.



## VIDEO CLASSIFIEDS

### ADULT

**VIDEO Magazine's Classified Rates**  
\$6.00 Per Word - 15 Word Minimum

\$535.00 Per Inch 1X  
\$514.00 Per Inch 6X  
\$462.00 Per Inch 12X

Call Mary Au at 212-947-6500  
for more information!

**THE CLEAN UP WOMAN...** see me licked and SPANKED!!! \$35.00 (VHS/Beta). The Samuels Co., Box 770874, Houston, TX 77215. (Sign 21 + this ad + paid order = FREE VIDEO SAMPLER).

**COLLECTORS SPECIAL INTEREST, THOSE HARD TO FIND KINKY, BIZARRE EUROPEAN VIDEOS, ALSO SOME AMATEUR AND ORIENTAL INCREDIBLE SELECTION. FOR FREE BROCHURE AND INFORMATION: SOUTHERN WORLD VIDEO, P.O. BOX 865, GRENADA, MISSISSIPPI 38901.**

**FREE CATALOG! CALL 1-800-444-8336.** See the best and latest in true amateur adult action from Video Alternatives.

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**BLUE VANITIES: CLASSIC VINTAGE STAG FILMS,** 30's to 60's arcade nudist & strippers, softcore & teasers. **COLLECTOR'S ITEMS,** all on video VHS/Beta. Large Selection - Catalog: \$3.00. **ADULT FILM TO TAPE TRANSFERING,** Regular & Super 8 - Lowest prices available. FILMFARE VIDEO LABS, INC., Dept. A, 2508 Fifth Avenue, Suite 175, Seattle, WA 98121.

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**BLACK MALE VIDEOS / PHOTOSSETS.** For information send S.A.S.E. to: BFP, P.O. Box 42628-F, Los Angeles, CA 90050.

**THEE CATALOGUE...** see our amateurs BEFORE you buy...\$10.00 (refunded with first order). The Samuels Co., Box 770874, Houston, TX 77215. (Sign 21).

OR CALL TOLL-FREE 1-800-284-0088  
P.O. BOX 112 CENTERPORT NY 11721

**GOLD STRIPE VIDEO**

SEND \$5 FOR OUR PHOTO-FILLED CATALOG  
\$25 FOR OUR VIDEO SAMPLER

**INTERNATIONAL EROTICA**  
**GOLD STRIPE VIDEO**

For additional information, circle No.  
142 on Reader Service Card.

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world of  
forbidden  
cinema...  
if you dare!

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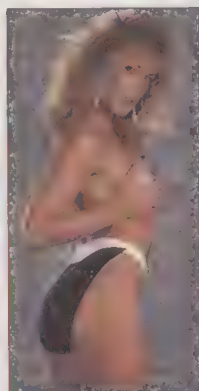
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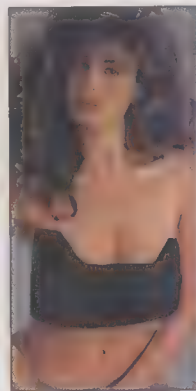
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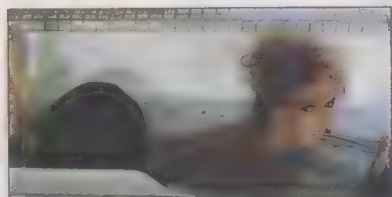
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| <input type="checkbox"/> Balls            | <input type="checkbox"/> Lust Triangle     | <input type="checkbox"/> Love Showers       | <input type="checkbox"/> Love Spells       |
| <input type="checkbox"/> Inside Trading   | <input type="checkbox"/> Don Fernando      | <input type="checkbox"/> Nite Heat          | <input type="checkbox"/> Chris Reed        |
| <input type="checkbox"/> Frank James      | <input type="checkbox"/> Take Aim          | <input type="checkbox"/> Jan Waters         | <input type="checkbox"/> Man               |
| <input type="checkbox"/> Close Shaves     | <input type="checkbox"/> Meat Beat         | <input type="checkbox"/> Getting Off        | <input type="checkbox"/> Double Headers    |
| <input type="checkbox"/> Skewered         | <input type="checkbox"/> Ray Visor         | <input type="checkbox"/> Billy Dee          | <input type="checkbox"/> Don Gomez         |
| <input type="checkbox"/> Tony Montana     | <input type="checkbox"/> Rub Downs         | <input type="checkbox"/> Hot Bod's          | <input type="checkbox"/> Group Grups       |

## OUR FANTASTIC PRICES

- ☐ ANY 15 ONLY \$10
- ☐ ANY 62 ONLY \$25
- ☐ ALL 132 JUST \$33

## POSTAGE & HANDLING

- ☐ 15 VIDEOS ADD \$3
- ☐ 62 VIDEOS ADD \$4
- ☐ 132 VIDEOS ADD \$5

## OUR MONEYBACK GUARANTEE

We guarantee these videos to be brand new, no rentals, rejects or flaccid old films... just brand new recently released movies

SEND ENTIRE AD & REMITTANCE TO:

**COUPLES ONLY VIDEOS Dept** HX1

P.O. Box 5460 Chicago, IL 60680-5460

Name \_\_\_\_\_

Address/Apt. # \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

Age/B-Date \_\_\_\_\_

RUSH items indicated, I Enclose \$ \_\_\_\_\_ plus P/H

☐ Checks ☐ Money Orders ☐ Cash as payment in full.

Canadians remit in US Funds-No Foreign COD's.

☐ Send COD, I Enclose \$8 extra plus P/H

Please Specify: ☐ BETA ☐ VHS

☐ I AM OVER 19 YEARS AND REQUEST THIS MATERIAL

Signature \_\_\_\_\_

For additional information, circle No. 95 on Reader Service Card.

# THE VIDEO SOURCE



JUST  
**1¢**  
ea

WE'RE LOOKING  
FOR ACTIVE  
BUYERS OF  
GENUINE  
HARDCORE  
INTERACIAL & ALL  
BLACK VIDEOS!!

## ON 60 MINUTE CASSETTES

In order to further expand our list of satisfied customers, we've cut out the middleman to bring you this most unusual offer. We are willing to give you the hottest collection of XXX Interracial & all black sex videos ever assembled for an unbelievable 1¢ each, plus shipping costs! This will entitle you to receive regular discounts on new hardcore releases and specialty videos from our giant catalog. This offer comes with no strings attached, and no threatening letters in the future. So stop paying top dollar for your XXX entertainment, and start buying direct from the discount leader...Backstreet Videos!

## YOU'LL RECEIVE THESE 42 HOT HITS...

- |                        |                      |
|------------------------|----------------------|
| 1. Black on White      | 22. Oreo Girls       |
| 2. Coffee & Cream      | 23. Soul Holes       |
| 3. Chocolate Puddin'   | 24. Licorice Sticks  |
| 4. Sugar N' Spice      | 25. Shaded Sex       |
| 5. Dark Delights       | 26. Ebony            |
| 6. Black Balled        | 27. Milk Chocolate   |
| 7. Blacks & Blondes    | 28. Black On Black   |
| 8. On The Darkside     | 29. Nasty Blacks     |
| 9. The Big Bulge       | 30. Dark & Sweet     |
| 10. Dark Fantasy       | 31. Onyx Lovers      |
| 11. Ebony & Ivory      | 32. Deep N' Dark     |
| 12. Pink On The Inside | 33. Chocolate Nookie |
| 13. Brown Sugar        | 34. Jet Sex          |
| 14. Zebra Crew         | 35. Back To Black    |
| 15. Black Bonanza      | 36. So Fine          |
| 16. Dark Devils        | 37. Harlem Honeys    |
| 17. Sable Sluts        | 38. Ebony Exstasy    |
| 18. Chocolate Cherries | 39. The Gray Zone    |
| 19. Black Out          | 40. Black            |
| 20. Jive               | 41. After Dark       |
| 21. Salt & Pepper      | 42. Slam Dunk        |

BONUS  
30 CUMSHOTS  
VIDEO  
FREE  
WITH EVERY  
ORDER

☐ I'm convinced! send my  
42 XXX videos along  
with my **FREE** cum  
shot **BONUS** video!!

I've enclosed \$19.99 (that's 1¢ each plus 47¢ each for shipping and handling).

Canadians add \$10 remit in US funds only.

Please specify ☐ VHS ☐ BETA

Send entire ad & **BACKSTREET VIDEOS** Dept. HX1  
remittance to: PO Box 5460 Chicago, IL 60680-5460

Name \_\_\_\_\_

ADD \_\_\_\_\_

City \_\_\_\_\_

St/Zip \_\_\_\_\_

I am over 19 yrs. old & request this material

Signature \_\_\_\_\_

B-date \_\_\_\_\_

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. SUNDAY 12 TO 5 P.M.





**LOLA  
LOVES IT!**

...SO DO SUSAN, JANE,  
ALEXIS, WANDA, JENNIFER,  
DOROTHY AND LINDA



**1-900  
535-  
LOLA**  
5 6 5 2

**FOR STRICTLY ADULT CONVERSATION!  
1 TO 1 PERSONAL CONTACTS! 24 HOURS A DAY.**

Just \$2 a minute. For adults over 18.



## WOMEN IN JAIL

**Seek Boyfriends and Husbands**

Introducing America's most exciting dateline for women who will soon be released from jail and men who want to meet them! They're young and attractive. They're sorry for what

they've done. And they haven't been with a man in a long, long time. Can you help them out? Do you want to meet a woman who will really appreciate being with you?

**CALL NOW 1-900-535-JAIL**  
5 2 4 5

**THEY'RE GETTING OUT SOON AND  
THEY NEED YOUR COMPANY.**

\$2 a minute. ADULTS ONLY

**Can You Keep A Secret?  
LISTEN IN ON  
WOMEN'S SECRETS!**



**WOMEN'S SECRET FANTASIES**

**1-900-230-0900**

**WOMEN'S SECRET OBSESSIONS**

**1-900-246-8899**

**WOMEN'S PRIVATE CONFESSIONS**

**1-900-568-6600**

**PLUS, NOW FIND OUT WHY WOMEN CHEAT**

**1-900-246-6900**

All Calls just \$2 a minute. Adults Only.

For additional information, circle No. 96 on Reader Service Card.



**ALL  
NEW!**

# 200 SIZZLING VIDEOS!

**ONLY  
15¢  
ea. in qty.**

Each tape is jammed full of the hottest and hardest sex imaginable! 200 of the most explicit scenes ever filmed and their yours for an unheard of price! We're convinced that once you see our great products and prices, you'll order again and again! You get the exact titles listed. NO SUBSTITUTES!!



- ☐ Sweet Taboo
- ☐ Oil Check
- ☐ Pud Pulls
- ☐ Slow
- ☐ Veronica Valdez
- ☐ Stacey Lords
- ☐ Ali Kramer
- ☐ Goldie Fox
- ☐ Sparkle Plenty
- ☐ Lisa Wilson
- ☐ Tiri
- ☐ Trixy Tyler
- ☐ Barbie Lee
- ☐ Melanie Lee
- ☐ Ebony Ayes
- ☐ Ona Zee
- ☐ Lori Lovett
- ☐ Madison
- ☐ Aja
- ☐ Stephanie Adams
- ☐ Arcie Miller
- ☐ Lynn LeMay
- ☐ Isabella
- ☐ April O'Toole
- ☐ Frankie Leigh
- ☐ Temptu Teaser
- ☐ Let's Meat
- ☐ Sticky Fingers
- ☐ Sassy
- ☐ Often As You Want
- ☐ All Out Sex
- ☐ Side Quickie
- ☐ Boss Buff
- ☐ Gettin' To You
- ☐ Solo Sex
- ☐ Pose
- ☐ Sappho Erotica
- ☐ Lusty N' Busty
- ☐ Silky Slits
- ☐ Wide Open Spaces
- ☐ Monique Dubois
- ☐ Screen Tests
- ☐ Tan Lines
- ☐ Yum Yum Girls
- ☐ G-Spot
- ☐ Finger
- ☐ Duet
- ☐ Wet Dreams
- ☐ Screwed
- ☐ Bound To Please



- ☐ Tamara Lee
- ☐ Cassie Nova
- ☐ Seka
- ☐ Linda Shaw
- ☐ Talja Rae
- ☐ Patricia Kennedy
- ☐ Candi Evans
- ☐ Bunny Bleu
- ☐ Tish Ambrose
- ☐ Lori Smith
- ☐ Nikki Knights
- ☐ Purple Passion
- ☐ Danielle
- ☐ Tisa
- ☐ Elise
- ☐ Tracy Adams
- ☐ Stormi
- ☐ Nina De Ponca
- ☐ Bianca
- ☐ Penny Morgan
- ☐ Josephine Carrington
- ☐ Blondi Bee
- ☐ Mindy Rae
- ☐ Sukoya
- ☐ April Rayne
- ☐ Brianna
- ☐ Barbara Dare
- ☐ Kitty Luv
- ☐ Tiffany Storm
- ☐ Brandy Alexandre
- ☐ Sunny Daye
- ☐ Lisa De Leeuw
- ☐ Lana Burner
- ☐ Stella Starr
- ☐ Lauryl Canyon
- ☐ Bridgette Monroe
- ☐ Dusty Rose
- ☐ Kari Foxx
- ☐ Kimi Gee
- ☐ Amber Lynn
- ☐ Mandi Wine
- ☐ Angel Kelly
- ☐ Heather Lere
- ☐ Savannah
- ☐ Rikki Lee
- ☐ Jade East



- ☐ Raven
- ☐ Brandi Wine
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- ☐ Natasha Skyler
- ☐ Elle Rio
- ☐ Kristarah Knight
- ☐ Erica Boyer
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- ☐ Susan Vegas
- ☐ Gail Force
- ☐ Leah Lyons
- ☐ Christy Canyon
- ☐ Stephanie Rage
- ☐ Tori Wells
- ☐ Jessica Wilde
- ☐ Tammy Reynolds
- ☐ Busty Belle
- ☐ Cara Loft
- ☐ Belladonna
- ☐ Jeannie Pepper
- ☐ Brittany Stryker
- ☐ Tianna
- ☐ Nikki Charm
- ☐ Barbi Dahl
- ☐ Tabitha Stevens
- ☐ Nikki Randall
- ☐ Kiss
- ☐ Gash Guide



- ☐ Throat Plunge
- ☐ Rock Hard
- ☐ Dominatrix
- ☐ Gag On This
- ☐ Too Much
- ☐ Singlehanded
- ☐ Leather & Lace
- ☐ Deep Deposit
- ☐ Toys 4
- ☐ Big Bulge
- ☐ Friends
- ☐ Tickle
- ☐ Punished
- ☐ Lez Licks
- ☐ Hunt
- ☐ Soul Hole
- ☐ Honey Pot
- ☐ Hot N' Pink
- ☐ Eat My
- ☐ Lip Service
- ☐ Creamed
- ☐ Peter Push
- ☐ Long
- ☐ Sharon Kane
- ☐ Carol Cummings
- ☐ Kathleen Gentry
- ☐ Champagne
- ☐ Ashley Dunn
- ☐ Nina Hartley



# FREE! VIDEO CATALOG

Your complete source for adult entertainment hundreds of XXX videos, magazines, stimulating fantasy items, sex toys and novelties. **THIS IS AN ALL COLOR CATALOG!** Privacy, quick delivery and satisfaction guarantees for your catalog shopping pleasure. Don't wait!



## CHECK OUT THESE SPECIAL VIDEO OFFERS FOR NEW CUSTOMERS ONLY!

- ☐ New updated hot superstar preview tape of 120 different sex stars. This one's really hot, and you'll get hot too!  
120 minutes. #PRV1 \$9.95  
(Refunded on next order)
- ☐ An all new action packed video preview tape of 22 of the nastiest newcomers in adult video. Get a jump on all of the newest stars!  
60 minutes. #VCT12 \$4.95  
(Refunded on next order)
- ☐ Movie previews of 45 of the steamiest new adult video features. You'll want them all for yourself, and then some!  
60 minutes. #VCT5 \$4.95  
(Refunded on next order)
- ☐ An incredible preview tape that contains 105 different movie previews. This one will wear you out!  
150 minutes. #VCT7 \$9.95  
(Refunded on next order)
- ☐ Here are 45 previews of the newest stars and movies from the adult film world. A real eye-popper!  
60 minutes. #VCT8 \$4.95  
(Refunded on next order)
- ☐ An all black and interracial preview tape that contains 30 hot scenes of ebony lust gone rampant!  
30 minutes. #VCT9 \$4.95  
(Refunded on next order)
- ☐ 20 previews of the hunkiest gay and bisexual stars giving all they have to each other and you!  
30 minutes. #VCT10 \$4.95  
(Refunded on next order)
- ☐ Super sex starlet Angela Baron in 28 scenes that show why she is the European sex star that she is!  
120 minutes. #VCT11 \$9.95  
(Refunded on next order)

Send to:  
**LEISURE TIME PRODUCTS 6 Dept. HX1**  
P.O. Box 827 Gary, IN 46401-9900  
☐ YES! Send me my FREE catalog right away!  
Video purchases enclose full amount plus \$4.25 P/H. I enclose ☐ Check ☐ Money Order  
DO NOT SEND CASH Specify ☐ VHS ☐ BETA  
VISA/MC CALL 1-800-874-8960

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

SIG./B.DAY \_\_\_\_\_

I am 18 years or older and request this material.  
No orders shipped without signature.

**USE ENTIRE AD TO ORDER**

PRICES: ☐ ANY 15 FOR \$10 ☐ ANY 120 FOR \$25 ☐ P&H: ☐ 15 SCENES \$2 ☐ 120 SCENES \$4  
☐ ANY 70 FOR \$20 ☐ ALL 200 ONLY \$30 ☐ 70 SCENES \$3 ☐ 200 SCENES \$5

Send to:  
**VIDEO PARADE Dept. HX1**  
P.O. Box 12007  
MERRILLVILLE, IN 46411

Rush items indicated. I enclose \$ \_\_\_\_\_

Plus P&H. ☐ Check ☐ Money Order as payment in full  
Canadians remit in U.S. Funds. No foreign COD's.

Send COD \$8 extra plus P&H Specify ☐ VHS ☐ BETA  
\$2 for insurance & First Class Handling

**USE  
ENTIRE  
AD TO  
ORDER!**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE/ZIP \_\_\_\_\_

SIGNATURE \_\_\_\_\_

AGE/B-DAY \_\_\_\_\_

NO ORDERS SHIPPED WITHOUT SIGNATURE!  
I am over 18 and request this material.

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. SUNDAY 12 TO 5 P.M.



**ADULT FILM STARS BARE THEIR SECRETS!  
FIND OUT WHAT TURNS THEM ON**

**SANDRA SCREAM**  
**1-900-680-4141**

**MISSY  
WARNER**

**ZARA  
WHITES**  
**1-900  
680-  
4242**

**1-900-680-4444**

**JADE EAST**  
**1-900-680-5151**

**CHAMPAGNE**  
**1-900  
680-5555**

**All calls just \$2 per minute, Over 18 only.**

**For additional information, circle No. 98 on Reader Service Card**



**FREE  
Phone Sex**

**BIG BUSTY BABES  
GET YOU HARD!**

**Call for FREE Samples**

**212-643-2674**

**Strictly for Adults Over 18.**

**TREAT ME  
LIKE A SLUT  
I NEED IT BAD!  
1-800-753-5239**

**24 HOURS MC/VISA  
ADULTS OVER 18 ONLY. JUST \$2 PER MINUTE**

**HOT  
LESBIAN  
FANTASIES**

**215-472-0892**

**CALL FOR FREE SAMPLES**

**ADULTS OVER 18 ONLY**

**LIVE! LIVE! WILD WET PARTY GIRLS  
WILL DO IT WITH YOU**

**TALK LIVE TO LUSCIOUS  
FRIENDLY LADIES**

**1-900-903-3131**

**LIVE!  
LIVE!  
LIVE!**

**Only \$2.95 a min. adults over 18 only.**





## Danish Delights

1-900-386-6900

Beautiful  
Seductive women  
and ladies of all na-  
tions seek you for  
dating, romance, and  
good times together.  
Other exotic ladies  
available when you  
want a really hot &  
good time? Call any-  
time-24 hours a day!

Adult callers over  
21 only please. \$2 a minute.



## Live All Night

1-900  
568-LIVE

(THAT'S 1-900-568-5483)

We do it all night long  
(and all day long, too).  
Real names and home  
phone numbers of ladies for  
LIVE one-on-one action  
the way you like it.

Adults Only \$2 a minute



## LIKE WHAT YOU SEE?

1-900  
346-HOTS

(THAT'S 1-900-346-4687)

DIRECT CONTACT  
WITH HOT YOUNG  
GIRLS WHO WANT  
TO PLEASE YOU!

Callers must be over 18. \$2 a minute.

## CONFESSIONS

1-900-468-6565

## FANTASIES

1-900-230-4545

## OBSESSIONS

1-900-535-5656



THE FIRE, THE LUST, THE SHAME  
WHERE REAL WOMEN TELL ALL

Adults Only \$2 a minute

For additional information, circle No. 1 on Reader Service Card

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. / SUNDAY 12 TO 5 P.M.



# JOIN THE PARTY ON AMERICA'S HOTTEST...

## WE'RE READY TO SATISFY YOU!

You've found it! America's hottest phone lines where the gals are always ready and waiting to take care of you! Experience captivating fantasy, live

talk and adult fun. Plus, you'll get the real names and home phone numbers of warm, available women who want to meet you! Call Now!

### HOT NUMBERS! SIZZLING SECRETS 1-900-468-HIDE

(THAT'S 1-900-468-4433)

Housewives, Coeds, Teachers  
Confess Their Secret Sins

### COED DATELINE 1-900-246-COED

(THAT'S 1-900-246-2633)

Get the real names and numbers of luscious ladies who want you for One-to-One Talk and In Person Meetings

### REAL WOMEN 1-900-HOT-LUCK

(THAT'S 1-900-468-5825)

Some a little overweight, some a little older, but they need love, too! Connect with a lady who will really appreciate you!

### FEMALE FANTASIES 1-900-246-NICE

(THAT'S 1-900-246-6423)

Have you ever wondered what women really think about? Now here are their most Private and Personal Fantasies!

### ADULT ACTION 1-900-246-0800

Lovely Ladies - they're ready for dates and they're ready for mates. For Friendship, Romance and Adult Fun. Call Now!

**LIVE LADIES**  
**1-900-535-0200**  
LADIES' PERSONALS FOR 1-TO-1 TALK  
Just \$2 a minute. Must Be Over 21.



All calls just \$2 a minute Adults Only



# LINES FOR FANTASY ADULT FUN & DATING!

**NOW! GO LIVE!**  
**DIAL 1-900-646-0300**

REAL NAMES & NUMBERS OF  
LADIES WHO WANT YOU  
**FOR LIVE TALK**  
AMERICA'S FRIENDLIEST LADIES!

Adults Only. This Service billed at just \$2 a minute.

TRY THESE  
**HOT**  
NUMBERS

**FEM**  
**CONFESSIONS**  
Real Gals Tell All

**1-900**  
**246-KISS**  
5 4 7 7

**PARTY GIRLS**  
Want Men For Dates

**1-900**  
**FUN-GIRL**  
3 8 6 - 4 4 7 5

**EAVESDROP**  
On Women's  
Private Dreams

**1-900**  
**230-8899**

**THE LACE**  
**LINE**  
For Loving Contacts

**1-900**  
**230-LACE**  
5 2 2 3

Above Calls Just  
\$2 a minute.  
Adults Only.

OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. SUNDAY 12 TO 5 P.M.



# TOUCH ME

**1-900  
820-  
4688**

THAT'S 1-900  
820-4688

**FEEL THE  
HEAT!  
DO IT  
NOW!**

(Must be 21, only, \$2 per minute.)

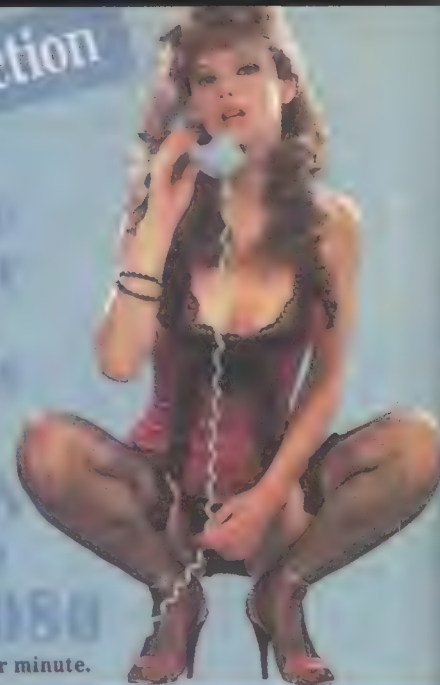


**Satisfaction**

Call the  
number  
that  
delivers  
HOT  
ACTION

1-900  
**803-8480**

Must be 21. \$2 per minute.



## DOUBLE YOUR PLEASURE



*...on the two  
for one line!*

**1-900  
976-6511**

Two hot girls  
for every guy.  
Even more girls  
if you want.  
The girls are  
waiting to talk  
to you!

Must be 18+. \$2 a minute.

## TABOO

**1-900  
288-SINS**

THAT'S 1-900-288-7467

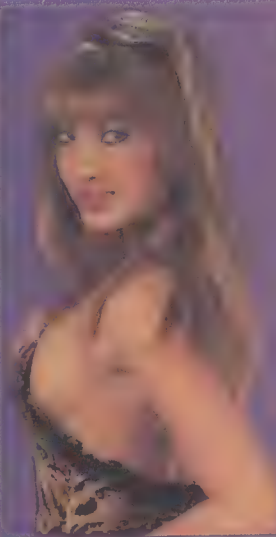
**FORBIDDEN  
PLEASURES**

**SPECIAL  
INTERESTS**

**ALL LIFESTYLES**

**24 HOURS/ 7 DAYS**

Adults over 21 only. \$2 per minute



## BUSTY BABES

**HOT PHONE  
FANTASY  
the way you  
want it!**

**1-900  
680-7070**

ADULTS OVER 21 ONLY  
\$2 PER MINUTE



## NANCY NEEDS IT

For strictly  
adult  
conversation

**CALL 1-900  
933-  
6988**

Must be 18+. \$2 per minute.





# TALK LIVE WITH A FANTASY CENTERFOLD GIRL

Every girl dreams of being a centerfold, and every guy dreams of talking to a centerfold girl.

**Now Make Your Dreams  
Come True Together!**

You'll be surprised how warm and friendly these beautiful girls really are.

**Experience the Ultimate!**

Call now and talk live to a dream girl. A beautiful dream girl is waiting to talk to you!

**Samantha's girls**

**1-900-680-8400**

**Tracy's girls**

**1-900-680-8500**

**Desiree's girls**

**1-900-680-8600**

**Suzette's girls**

**1-900-680-8700**

## **NEW! HOT FANTASIES AND CONFESSIONS**

From real girls who have to tell, for your super hot listening pleasure. You've never heard recorded fantasies like these before. Four (or more) hot girls on every call so...hold on tight, and call...

**1-900-903-8700**

STRICTLY FOR ADULTS ONLY  
Just \$3.50 per minute

For additions



OPEN MONDAY THROUGH SATURDAY 10 A.M. TO 9 P.M. / SUNDAY 12 TO 5 P.M.



## ADULT CLASSIFIEDS

WET PANTY GIRLS WILL DO IT WITH YOU!

**212-643-2698**

CALL FOR FREE HOT SAMPLES. Adults Only

INSTANT SEX CONTACTS!

24 HOURS/ALL POINTS USA. MC/V

**1-800-678-2548**

Adults Only. \$2/minute. V/MC

TREAT ME LIKE A SLUT.

I NEED IT BAD! (24 Hrs MC/V)

**1-800-688-6833**

Over 18 only. \$2/minute. V/MC

**FREE SAMPLES**

Horny Women Want to Turn You On

**215-747-4730**

Adults Only

TALK LIVE WITH LUSCIOUS LADIES

FIND OUT HOW! NO CREDIT CARD

**DIAL 1-900-903-7777**

\$2 a minute. Adults Only

**X-Rated Fantasies**

**1-800-876-6106**

**Uncensored Hot Sex**

**1-800-753-2882**

Over 18 only. \$2/minute. V/MC

**HOT**

**LESBIAN FANTASIES**

**1-900-680-7777**

\$2 a minute. Adults Only

**BISEXUAL GIRLS**

Do It For You!

**1-900-903-8800**

\$2 a minute. Adults Only

**HORNY VIRGINS**

Tight, Wet, Luscious

**1-800-627-3699**

\$2/minute. Adults Only. V/MC

**SPANK ME**

Bad Girls, Hot Fantasies

**1-800-477-2868**

Over 18 only. \$2/minute.

**LESBIAN FANTASIES**

women who do it together

**215-472-0918**

Adults over 21.

BITCH GODDESS LETS YOU

LICK HER LEATHER.

**1-800-677-9447**

Over 18 only. \$2/minute. V/MC

**FREE PHONE SEX!**

SAUCY SAMPLES TO GET YOU HARD

**212-643-2696**

Adults Over 21 Only

SHOOT ON MY FACE. DIRTY SEX! V/MC

**1-800-933-WETS (9387)**

Adults Only. \$2/minute. V/MC

I LOVE TO TALK DIRTY—FREE SAMPLE

**212-643-2690**

Over 18 only.

**LADIES HOME NUMBERS**

**1-900-884-1233**

\$2 a minute. Adults Only

**SPECIAL INTERESTS?**

You Know What We Mean!

**1-900-903-8500**

\$2 a minute. Adults Only

**HOT BUSTY FANTASIES**

**1-900-680-4300**

Adults Only. \$2 /minute.

**Oriental Girls seek American Men.**

**1-900-903-DOLL**

(3 6 5 5)

Adults Only. \$2 /minute.

**Oral Fantasies**

Free Phone Jobs

**215-472-0827**

For Adults Only.

**Lonely Housewives**

Your Fantasy can Come True

**1-900-680-6800**

\$2 a minute. Adults Only

**I Swallow Anything**

Let me Show you

**1-800-825-WETT (9388)**

\$2/minute. Adults Only MC/V

**I LOVE 69**

Eat my sweet [redacted] while

I suck your [redacted]

**1-800-866-3233**

MC/V \$2 a minute. Adults Only

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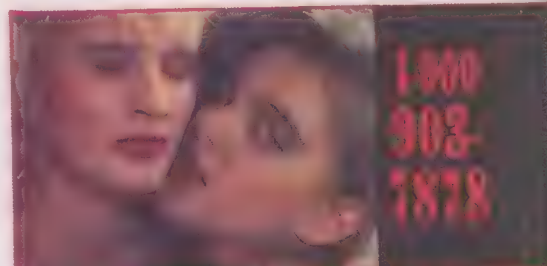
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I'm writing to introduce you to Terry's Live Talk Party. Yes, now you can get together with one of my live girls—really hot, pleasant girls who want to make you so happy.

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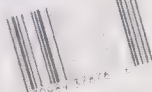
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Articles will stress how-to-do-it information, editing, pre- and post-production, taping techniques, program collecting and other topics of special interest. An emphasis on new products and accessories will help you add on, upgrade and enhance your video system. And in

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E08	New Color	Call
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H850		Call
A-1 Digital		Call
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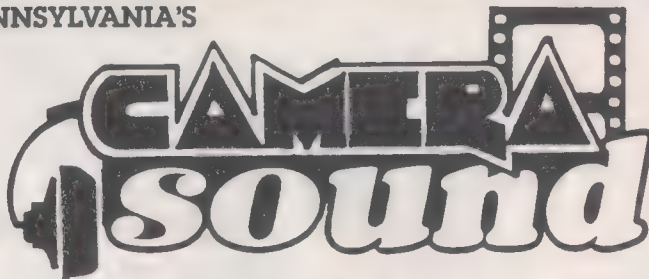
## Panasonic



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PV-704	w/Video Light	Call
PV-710	8x Zoom	Call
PV-720	12x Zoom	Call
PV-750	20x Zoom	Call
PV-760	30x Zoom	Call
PV-770	30x Zoom	Call
AG 450	S-VHS	Call
AG 460	Pro	Call

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PV-4110	New	In Stock
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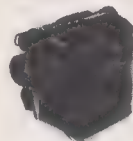
Hi-Fi Digital

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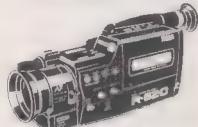
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VR-685HF	Special F/X	Call
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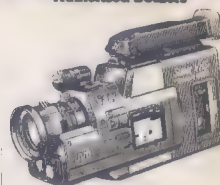


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GR-AJ10	8:1 Zoom	Call
GR-SX90U	Hi-Fi	Call
GR-A65	8:1 Zoom	Call
GR-S70	S-VHS-C	Call
GR-303U	8x Zoom	Call
GR-S707	Hi-Fi	Call
GR-S505	Hi-Fi Stereo	Call

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HR-D 680	4 Head	Call
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JX-S 300	AV Selector	Call
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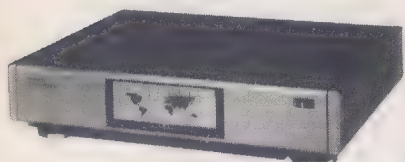
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chael Lonsdale, Toshiro Suga, Richard Kiel. *Bond Girls*: Lois Chiles, Corinne Clery. *Gadgets*: dart-shooting watch, safe cracker, camera, boat which becomes hang glider, gondola transformed into motorboat, then hovercraft. *Exotic Locations*: Italy, Brazil, Guatemala; Boulogne, Eclair & Paris, France. (PG) 126 min. **MGM/UA**: digital stereo/Dolby Surround, letterboxed, trailer, Side 3 CAV, \$39.98.

#### FOR YOUR EYES ONLY (1981)

Roger Moore; dir. John Glen. *Villains*: Julian Glover, Michael Gothard. *Bond Girls*: Carole Bouquet, Cassandra Harris, Lynn-Holly Johnson. *Good Guy*: Topol. *Gadgets*: red Lotus Esprit, 3-D visual identigraph. *Exotic Locations*: Greece, Italy, Bahamas. (PG) 127 min. **MGM/UA**: digital stereo/Dolby Surround, letterboxed, trailer, side 3 CAV, \$39.98.

#### OCTOPUSSY (1983)

Roger Moore; dir. John Glen. *Villains*: Louis Jourdan, Kabir Bedi. *Bond Girls*: Maud Adams, Kristina Wayborn. *Gadgets*: fountain pen with metal-eroding acids, homing device, microphone monitored by watch and fountain pen. *Exotic Locations*: Udaipur, India; Germany. (PG) 131 min. **MGM/UA**: digital stereo/Dolby Surround, letterboxed, trailer, side 3 CAV, \$39.98.

#### NEVER SAY NEVER AGAIN (1983)

Sean Connery; dir. Irvin Kershner. *Villains*: Klaus Maria Brandauer, Max von Sydow. *Bond Girls*: Kim Basinger, Barbara Carrera. *Gadgets*: motorcycle equipped with jet propulsion, laserbeam wristwatch, fountain pen firing explosive cartridges. *Exotic Locations*: France; Nassau, Bahamas. (PG) 134 min. **Warner**: digital stereo/Dolby Surround, cc, chapter stops, CLV 3 sides, \$39.98.

#### A VIEW TO A KILL (1985)

Roger Moore; dir. John Glen. *Villain*: Christopher Walken. *Bond Girls*: Tanya Roberts, Grace Jones. *Good Guy*: Patrick Macnee. *Gadgets*: electric razor bug detector, camera ring, infrared sunglasses, small surveillance robot. *Exotic Locations*: Chantilly, France; Iceland, Switzerland. (PG) 131 min. **MGM/UA**: digital stereo/Dolby Surround, letterboxed, trailer, side 3 CAV, \$39.98.

#### THE LIVING DAYLIGHTS (1987)

Timothy Dalton; dir. John Glen. *Villains*: Joe Don Baker, Andreas Wisniewski, John Rhys-Davies. *Bond Girl*: Maryam d'Abo. *Good Guy*: Art Malik. *Gadgets*: Aston Martin Volante with laserbeam cutters, automatic missiles, studded tires and skis, bulletproof glass and "head-up" display, plus key ring that emits stun gas or explodes at a whistle. *Exotic Locations*: Tangier & Ouarzazate, Morocco; Gibraltar, Austria. (PG) 130 min. **CBS/Fox**: stereo, cc, CLV 3 sides, \$49.98.

#### LICENCE TO KILL (1989)

Timothy Dalton; dir. John Glen. *Villains*: Robert Davi, Anthony Zerbe. *Bond Girls*: Carey Lowell, Talisa Soto. *Good Guys*: David Hedison, Frank McRae. *Gadgets*: explosive alarm clock, plastic explosive toothpaste, camera gun, signature gun with optical palm reader, camera with laserbeam flash. *Exotic Location*: Mexico City. (PG-13) 135 min. **CBS/Fox**: digital stereo/Dolby Surround, letterboxed, cc, trailers for both *The Living Daylights* and *Licence to Kill*, chapter stops, CLV 3 sides, \$49.98. ■

## TAKEN CONTROL

continued from page 67

number of locations, NTN had more than 20,000 players competing along with QBI during Super Bowl '91. NTN Communications, based in Carlsbad, California, distributes 15 different interactive games, including *Trivia Showdown*, which it calls "the biggest game show in the world."

NTN comes in to subscribing establishments through satellite receivers, with the interactive data broadcast over local FM sideband. Viewers interact by using a handheld Playmaker remote control with 40 programmable keys and a two-line display. Playmaker responses are transmitted via radio frequency to an antenna in the system's local base station, which modems the results to NTN's central computer. Game data can also be displayed on a "scoreboard monitor" next to a standard TV set.

A burst of compressed video—our cherry bombe flavor—can be quickly transmitted, then played back in real time by a home receiver, widening the horizon for video-on-demand services. This is the idea behind Explore Technology, an aggressive new company in Scottsdale, Arizona, which has patented technology to transmit a two-hour feature-length movie in 3.4 minutes over satellite feeds, and in just 5.8 seconds on a fiber-optic network. "Our focus is not interactive TV *per se*, but sending video point to point in less than real time," explains Explore chief Richard Lang, who previously helped create the dual-deck VCR.

The key to Explore's Instant Video brand of interactivity is analog-to-digital conversion of video signals, followed by digital compression techniques. All this is invisible to viewers, who simply dial up by phone and punch in a catalog number. The desired movie is sent to an addressable in-home Instant Video Receiver, which is Explore's VCR-sized device for recording bursts on a rewritable optical disc and decompressing them onto a VHS cassette for later viewing.

By the end of the year, Lang expects to announce a consumer test for the system. Its compact size makes it suitable for local cable franchises as well as video stores, which will be able to offer video on demand to customers—while they wait.

The most popular interactive TV method so far, to judge actual use, is also the plain vanilla of the lot—"800" and "900" telephone numbers that rely on state-of-the-art equipment to handle thousands of calls from viewers responding to phone numbers flashed on the TV





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screen. The standard for this technology is being set by Call Interactive, a two-year-old Omaha-based joint venture of AT&T and American Express Information Services. Last fall, *Wheel of Fortune* ran a "Cruise and Splash Special" game, with a vacation cruise as grand prize. It drew nearly five million phone calls with fees of \$2 per minute, leading a company spokesman to call it "the largest interactive contest in entertainment history."

Call Interactive says it can process 10,000 calls in 90 seconds, 450,000 calls in an hour. It was Call Interactive that fielded 1.2 million calls when VH-1 staged a promotional contest with a grand prize of 33 Corvettes.

"The advantage of using the telephone for interactive TV is that you don't have to buy another piece of equipment," says Michael Mascioni, managing editor of *Interactive Entertainment*, a newsletter of the Alexander &

Associates research firm. Mascioni credits the success of Call Interactive to "coupling the telephone with television, two of our most common technologies."

Still, phone polls have their limits. TV Answer, a Reston, Virginia, firm, is reaching for the skies—a piece of the frequency spectrum actually—for a system that relies on a home receiver and a remote control pointer. TV Answer has demonstrated its system in 500 homes in Fairfax County, Virginia, and applied for its own radio frequency.

In the test, viewers rented the equipment for \$13 a month. On their TV screens, they saw graphics showing channel choices for news, sports, music, education and other types of programs that could be accessed by aiming on-screen crosshairs generated by the remote pointer. Viewers could buy products, respond to polls or request information.

The two-way interactive data was transmitted over a cellular phonelike signal sent to a nearby base station, then by satellite to a local broadcaster. The system can handle up to 600,000 responses at a time for every 10,000 households.

If the Federal Communications Commission grants TV Answer's request, as it is expected to do early next year, two channels (in a 0.5 megahertz band at 218 MHz, near TV's Channel 13) would be allocated in every U.S. locality for two-way video data services.

But which of these interactive flavors will succeed is anybody's guess. Nor does anyone know for sure whether fiber optics, coaxial cable or paired telephone wires will prove to be the most cost-effective medium for carrying two-way data. In fact, GTE is testing home uses for all these media in Cerritos, California, just south of Los Angeles.

At the same time, in a Denver suburb, a test of viewer-controlled fiber-optic and hybrid cable TV is being conducted by an alliance of TeleCommunications, AT&T and US West. Video-on-demand and enhanced pay-per-view are the principle services being offered.

It's reassuring to think that the best interactive TV technology will win, but the medium still needs a compelling message. What kind of programming will make interactive television more than a novelty and truly irresistible? This remains the biggest question in an industry that may generate \$6 billion in revenues within four years—or that could still fall by the wayside if couch potatoes resist this massive assault on their sweet tooth.



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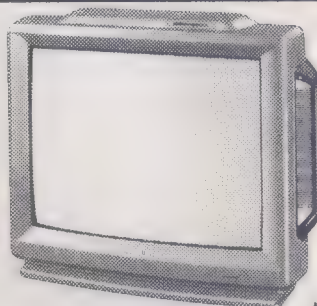
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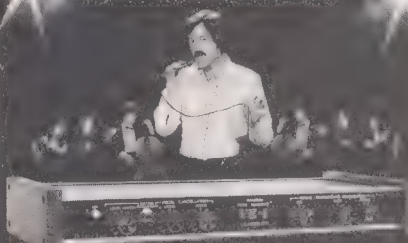
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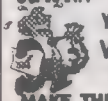
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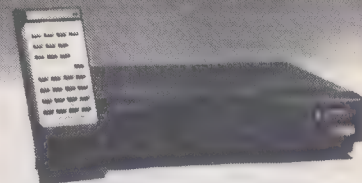
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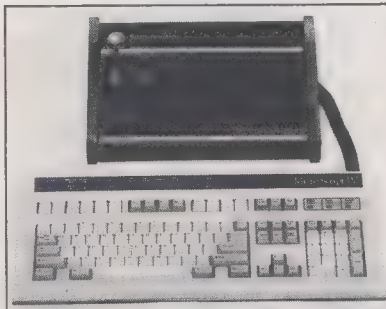
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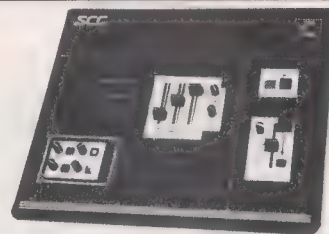
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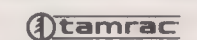
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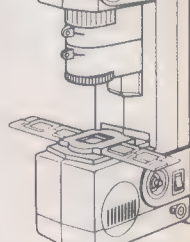
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# OFF THE AIR

## Will piracy fears erode the VCR's value?

BY ROBERT ANGUS

It's nearly midnight, on an evening perhaps next year, and you're 30 minutes into the month's hottest pay-per-view movie. But your eyelids are drooping. No sweat: Just pop a blank cassette into the VCR and catch the rest of the film later. That's classic timeshifting, one of the key reasons you bought your VCR, right?

Wrong. When you try to watch the copy, you'll discover it's unwatchable, thanks to a new arrangement by Macrovision, the company that developed the anti-piracy coding used on the vast majority of prerecorded tapes. Not only has Macrovision recently extended its system to cover pay-per-view services, but Macrovision and other signal spoilers are being used by all existing and planned direct-broadcast satellite (DBS) services. There's more: Macrovision is also working to apply its protective codes to laserdiscs, and proposed legislation would make it illegal for viewers to thwart Macrovision anywhere it's applied.

The upshot of all this anti-piracy fever could turn your VCR into little more than a playback deck, able to record network TV shows, a few cable programs, camcorder videos shot by you and your friends—but not much else.

Earlier this year, Jack Valenti, head of the Motion Picture Association of America, told the budding pay-per-view industry that it might experience trouble getting the hottest movies unless it could guarantee their security. However, if they could promise the broadcasts would not be taped, pay-per-view and DBS services might get top-flight titles, either at the same time they're released to video rental stores or slightly earlier.

As a result, all three DBS contenders—SkyPix, PrimeStar and TVN—adopted some form of copy protection, for the first time expanding Macrovision's use beyond

the boundaries of the videocassette. On other fronts, Pan American Satellite agreed to offer Macrovision protection to a client list that includes ABC, CBS, CNN and Japan's NHK network. And another company, General Instrument, which makes satellite receivers and decoders, agreed to apply Macrovision to its DigiCipher digital signal-compression system. DigiCipher makes it possible to squeeze up to eight TV signals into the broadcast space normally occupied by one conventional channel.

GI spokesman Mike Walker says Macrovision will be integrated into the same silicon chip that carries the DigiCipher circuit, and that the Macrovision coding can be switched on or off. Asked why GI made the arrangement, Walker replied, "Our DBS customers asked for it," adding that Macrovision will be used only for pay-per-view movies. But Walker acknowledged that it is the client who will decide when to flip Macrovision on and off. Some experts worry that the Macrovision coding will affect not only pay-per-view channels, but basic cable channels carried along with them.

Other anti-copying wrinkles are also possible. SkyPix's proprietary signal

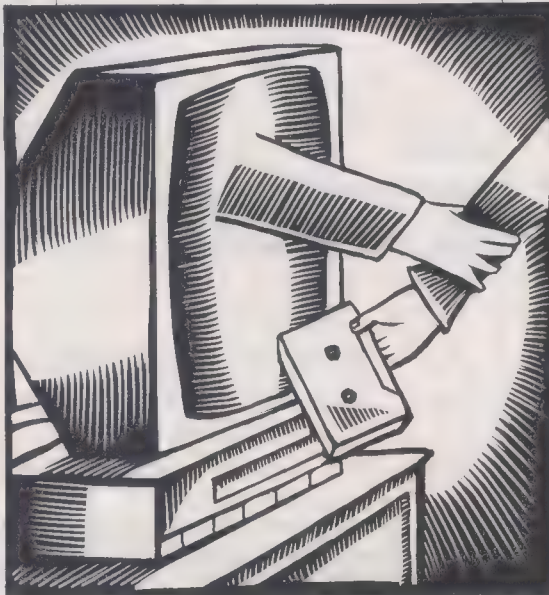
spoiler, for example, will have the capability to address individual home receivers to allow movies to be recordable only when subscribers pay an additional fee. Walker says GI hopes to do something similar with DigiCipher by the time it goes into commercial use next year.

Macrovision would also like to extend its reach to laserdiscs, a problem until now because the format uses the same vertical blanking interval Macrovision needs. One solution would be to require laserdisc players to carry a decoder chip like the one required for the serial copy management system used by DAT recorders.

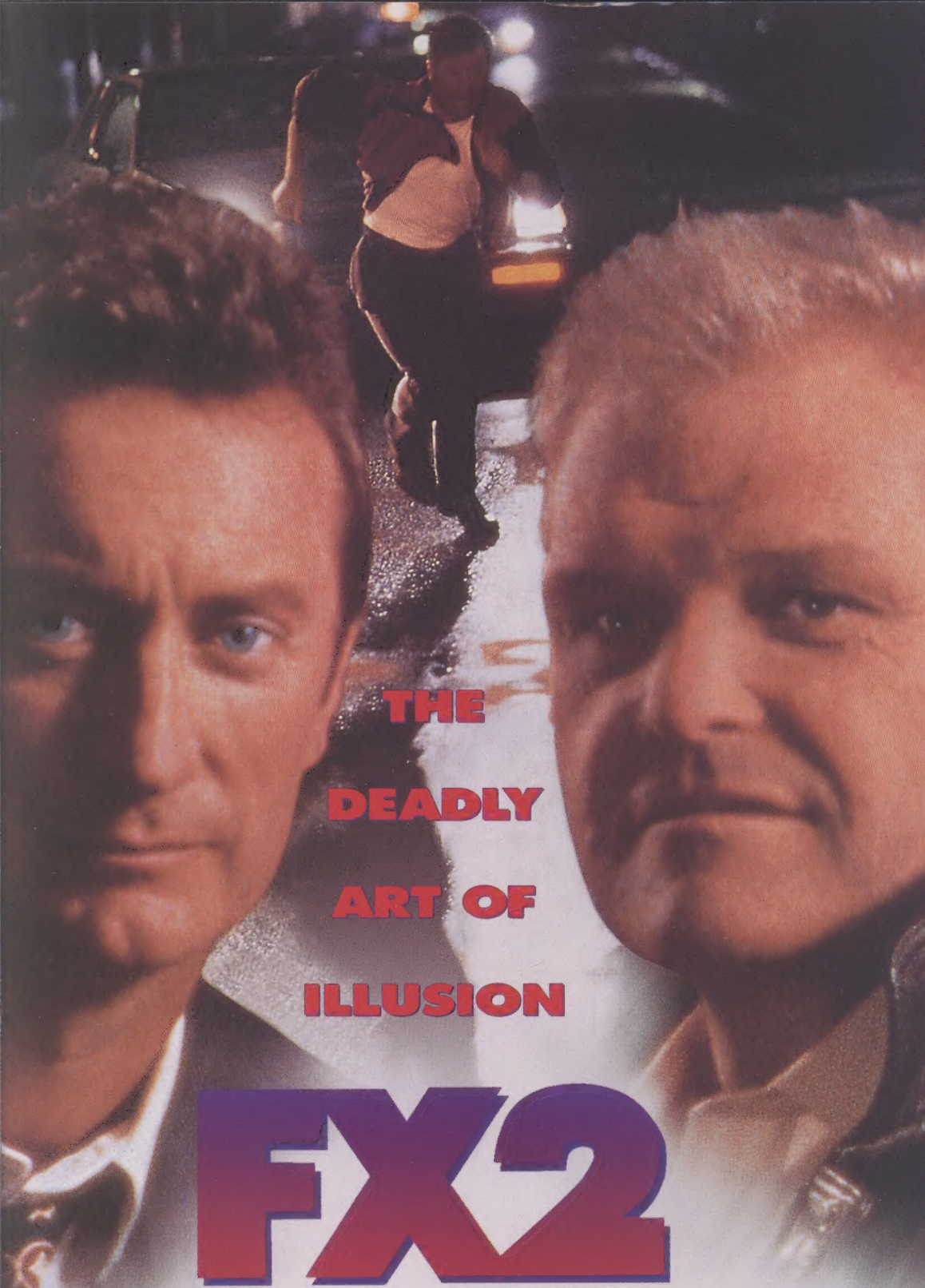
On the political side of the anti-copying movement, Congress recently saw the introduction of the Motion Picture Anti-Piracy Act, which is designed to make it illegal to do anything "to avoid, bypass, deactivate or otherwise circumvent the process, treatment, mechanism or system used by the owner of a copyright to prevent or inhibit recording." As embodied in twin bills from Sen. Herbert Kohl and Rep. Howard Berman, the legislation is so broadly worded, argues Gary Shapiro, counsel to the Home Rights Recording Coalition, a manufacturers' lobby, that it could apply to virtually any technological improvement in VCRs, TV sets, cable boxes and numerous related products.

Shapiro warns that, in addition to Macrovision's activities, the bills represent "an attempt to repeal by congressional action the results of the Supreme Court's Betamax decision," which gives VCR owners the right to make tapes from TV broadcasts for their private use.

Fortunately, opposition has slowed the progress of the Anti-Piracy Act through Congress, and GI, reportedly, is taking a second look at how Macrovision might affect video signal compression. But the day may not be far off when using the VCR to record a televised program becomes the exception, not the rule.







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